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THE JERUSALEM
POST
MAGAZINE

Friday, June 30, 1978

The Beduin woman



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	Page		Page		Page
Yosef Geeli considers the crisis within the Democratic Movement for Change.	4	Zvi Arenstein describes an anthropologist's study of Beduin women.	14	Thirty years ago in The Post.	22
Benny Morris reports on Agriculture Minister Ariel Sharon's meeting with Jerusalem Post staffers.	7	Alex Berlino continues to be prejudiced about F.G. Wedehouse.	18	Mendel Kohnsky sees a new interpretation of A Midsummer Night's Dream. Ephraim Kishon casts a satirical eye on Britain's recent humiliation by Saudi Arabia.	23
Robert Nobel traces the history of the disused Sinai railway between Rafiah and Kantara.	9	The Book Section. Reviews include: two books about sailing; a biography of Somerset Maugham; a volume of Leo Kesten nonsense; a collection of speeches and essays by Ambassador Chaim Herzog; a history of the Yiddish theatre; studies of Conservative and Reform Judaism. Fiction: novels by Bronie Woodard and Howard Fast; parody-mystery by Dylan Thomas and John Davenport; a batch of thrillers.	18	The Art Pages. Meir Kounen, Gil Goldfine and Ephraim Harris write about exhibitions in Jerusalem, Tel Aviv and Haifa.	24
Ian Black recounts the drama of the execution of Shlomo Ben-Yosef in June, 1948.	11			Martha Malachuk comes back from market with a mixed bag. Linda Neavsky provides some pickled culinary notes.	26
Robert Kaplan visits the Precious Stone Exchange in Ramat Gan.	12			The Weekend Dry Bones.	27

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הכרזת איחוד

THE CHALLENGE



The future shape of the Democratic Movement for Change will become clearer next week, after internal election returns are counted. YOSEF GOELL talks to DMC leaders Prof. Amnon Rubinstein and Dr. Israel Katz and defines the dimensions of the crisis in the 18-month-old party.

WHAT WENT wrong? What made the party which saw itself as the forerunner of a new style in Israeli politics turn sour less than a year after its impressive debut at the polls?

For the leaders and members of the Democratic Movement for Change, this is more than a painful philosophical question. The party won close to 13 per cent of the vote in the May 1977 Knesset elections. Recent polls which show it would now barely win one or two per cent have added a very nasty taste of political ashes.

The crisis between the DMC and its potential electorate is reflected also in an internal crisis, exemplified by the personal rancour which has characterized the internal election for the party council held on Wednesday.

The outcome of the elections will be known late next week. The results will be the crucial factor in providing the answer to three questions which are today at the centre of the DMC's existence:

- Will it remain in the government coalition, or will it leave for the opposition, and if it leaves will all 16 Knesset Members go along with a majority decision to that effect?
- Will the party remain united or will it split into a number of small factions, some of them possibly reuniting with either the Likud or Labour, whence their respective members came?
- Will Deputy Prime Minister Yitzhak Rabin remain the party's unchallenged leader, if he does not, why will he be replaced?

PROF. AMNON RUBINSTEIN, MK, leader of the party's Shinui faction, makes no words in providing a chapter and verse analysis of what went wrong. "What went wrong was that the

DMC went back on its promise to itself and to its voters to be a different sort of party and a party of change.

"The DMC is a party of the large floating vote. Even now, with the polls indicating that many of these voters have indicated that they would not vote for us again, they also show that very few of these defecting voters have returned to supporting the other major parties. Rather they have gone back to the large pool of the 'undecideds'.

"Our election platform ended with the words: all parties have platforms, but we are different because we intend carrying ours out. The DMC went back on that promise, and did it in the most politically inane way possible.

"Right after the elections I proposed that we decide between two alternatives: sticking to our electoral promises (the famous Seven Conditions), and I was for such a course. Although I opposed some of those conditions, or scrapping the platform and quickly negotiating entry into the Begin government coalition on the best terms for the DMC.

"We did neither. Instead, for more than four months, the party executive insisted on the sacredness of the seven conditions, and then, after Yadin's return from his visit to the U.S. in October, everything was dropped, and in his of the sharpest signs in politics, Yadin declared that the political state of emergency necessitated the party dropping all its terms and entering the government.

"Rubinstein winds up this litany by asserting that, in effect, the DMC has even given up on its holy of holies — the plan for electoral reform and going over to a constituency system.

MINISTER of Labour and Social Betterment Israel Katz offers another analysis.

"The DMC arose on the waves of the protest movements which flourished after the Yom Kippur War, and was itself constituted by a number of heterogeneous groups coming from different political backgrounds or sharing a common history of political passivity.

"We were also a reaction to the urgently-felt need to bring an end to the corrupt and broken-down rule of the Labour Party (although I myself came from the Labour movement background, I believe the greatest thing we did was to bring Labour down) and to claims of Labour Politicians that 'we are tightly screwed in to the seats of power no one and nothing will ever get us out'.

"Well, we did it.

"Our success lay in transforming the ephemeral protest movement element into a political party; our problems however derive primarily from the need to integrate different people from a wide range of backgrounds. Other, older parties, have had a long time to rub off the rough edges and to develop a workable *modus vivendi* between their own disparate elements. We have simply not had the time necessary to accomplish this.

"Those who came from a background of political passivity were also the most naïve in their near exclusive emphasis on 'principles' without being aware of the rules of the game which govern a political party as opposed to a protest movement.

"Of all of those disparate elements and persons who made up the DMC, Yitzhak Rabin was the most unqualified, the naivest, and the most neutral. Yadin, however,

has not succeeded in getting on top of the heterogeneity of the party and the forces tending to pull it apart.

"One must also emphasize an additional and crucial factor: the coming of Sadat.

"Sadat's initiative and the exclusive emphasis it placed on foreign affairs and the peace process proved to be an aggravating factor in the unstable DMC melange. It may well be that without the Sadat factor, the DMC could have been much more stable internally, and could have succeeded in retaining the loyalty of its natural electorate more than it did.

"One of the implications of the polls which show the rate of erosion of our supporters in the electorate may well be that this natural electorate is basically more dovish on the peace and territories issue than the party's policy has been in practice, and its large-scale defection indicates its opposition to the government's conduct of the negotiations with Egypt."

OTHER FACTORS could of course be added to the analyses offered above by Rubinstein and Katz. From the beginning, and despite the fact that it began almost from scratch, the DMC was populated by personalities with big-party pretensions. The first-time win of 13 Knesset seats, although unprecedented in Israeli politics, was tantalizingly short of the minimum goal; we must recall that the DMC wanted to become the critical faction, without which neither Labour nor the Likud could form a government coalition.

An Israel Katz put it: "We didn't intend for Labour to lose so much, and for so many of our voters to

determination to stay in the Begin government come what may.

But sometimes, as the saying goes, politics makes strange bedfellows. Israel Katz, who headed the council elections list pledged to support the leadership of Yadin and Tamir, asserts that he does not have much in common with Tamir and his men.

"The common denominator between Tamir and myself is our support for Yadin's continued leadership. The truth is, however, that I have much more of a common language with Meir Amit and Amnon Rubinstein, but things just turned out the way they did and I found myself at the head of a list competing against their lists.

"I am convinced, however, that right after the elections we will witness a realignment of the groupings within the party, with the very great likelihood that I will be among the initiators of such a realignment."

THE TROUBLES of internal heterogeneity and of people and factions pulling in different directions were not unexpected. What has come as a surprise has been Yigael Yadin's inability to pull the party together in overcoming those divisions.

In the last few weeks, five DMC MKs openly flouted party discipline on a major issue when they demonstratively walked out of the Knesset rather than abstain in the vote on the Government's replies to the U.S. on the West Bank issue.

Several days later, Yadin was caught in one of his zig-zags when he castigated the five (all Tamir men) and then openly aligned himself with their list in the internal elections, thereby raising accusations that he has forfeited the right to be considered a party leader who remains above fac-

tion. Part of this was undoubtedly done in self-defence, in the face of the challenge to have him replaced as the head of the party's secretariat by Minister of Transport Meir Amit. But the manner in which it was done was clumsy and confusing.

Yadin's eroding position of party leadership has not been bolstered by his being rather a fifth wheel in the cabinet, both as a redundant deputy prime minister privy to the secrets of the peace negotiations but rather powerless to influence them and as an ostensible coordinator of domestic social policy with Israel Katz being the head of the super-Ministry of Labour and Social Betterment (with Health yet to come) and Finance Minister Simcha Ehrlich sitting on the money-bags.

Pre-election criticism of Yadin tended to focus on contentions that he was an autocrat in his relations with underlings. This has not proved to be the trouble at all. Yadin has gone out of his way to be a low-keyed calmer of internal squabbles.

The trouble with Yadin seems to be elsewhere in something that could be labelled the Yitzhak Rabin Syndrome. Both of them are extremely able men who have made an enviable record in the military and have at different times been considered Israel's Great White Hope in the event of the eventual breakdown of the political edifice built by the old-time poles, and an inability to find satisfactory leaders of top calibre from among them.

Both, however, entered politics in later life (despite the coy Israeli practice of labelling 60-year-olds as members of the Young Guard of this or that party) — Rabin in his 50s and Yadin at 60.

There is room to argue that politics is one of the most complex of arts and professions, which simply cannot be learned from scratch starting at the top. This more than anything else — inability to become a political professional and a leader and manipulator of other politicians — was the cause of Yitzhak Rabin's downfall. And there is much evidence to support the view that it lies at the root of much of Yadin's troubles.

WILL THE DMC split following the elections to its new governing bodies? All its top leaders state their unalterable opposition to breaking up. They probably mean it since most of them have no better place to go. Not, at least, until the advent of post-Begin politics.

At such a time Tamir and his supporters — Akiva Nof, Asaf Yaguri, Binyamin Halevy, Shavrik Assad and Shlomo Ellahu — may well gravitate back into the Likud, or what becomes of it. But it is difficult to see how Tamir could come back into a Likud headed by Begin.

In such a scenario, the Amit group could possibly return to the Labour fold, together with such other former Labourites as Israel Katz, thus leaving behind a rump of the original Shinui group headed by Rubinstein.

What would happen to Yadin in such an eventuality is far from certain, although it is not entirely unthinkable for him to contend for a position of leadership in a realigned post-Begin Likud — if he doesn't quit politics altogether in disgust.

But these are conjectures regarding a vague future. At the present all are against splitting the party. The much more pressing

question is whether to remain in the government coalition or quit it, and if so when? This will be one of the first issues to be decided by the new council.

Tamir's five supporters have made no secret that they will continue to support the present government regardless of a possible contrary decision by the DMC Council or its Knesset faction majority.

Some former Shinui members, such as Mordechai Virshubski MK and Dr. Uriel Reichman, are pressing for an immediate departure from the government coalition even in the face of a threat that this would lead to a split in the DMC. The dramatic impact of the Peace Now movement, and its effect on the ex-Shinui men, should not be underrated.

Prof. Rubinstein undeniably is sympathetic to this group. But there is a vexing question to be answered. If the DMC quits the government coalition, but five or six of its Knesset Members continue to support it, the Begin government will continue to be firmly entrenched in power for the rest of this Knesset's tenure. What real political effect will such a step have then?

Dr. Katz takes another approach: "It may well be that we may feel constrained to leave the government. I have set several red lines for myself in that regard but I feel we have not yet reached or crossed those lines.

"I believe we have to keep our eyes open equally on developments in the domestic areas around which the original DMC consensus was built. I believe that within a few months, six months at most, we will have definite indications whether or not major progress in three major areas — a national health in-

urance scheme, a national pensions scheme and a major programme in the depressed areas — can be expected during the tenure of this government.

"If it seems that there is little hope for these three programmes, I will personally propose that the DMC leave the government."

THE MORE immediate test, however, will come within the DMC, around a possible challenge to Yadin's leadership. It is expected that a proposal will be tabled to divorce Yadin's position as deputy prime minister and the party's senior cabinet minister from that of the chairman of the party's Executive Committee, from which Yadin derives whatever power he has as leader of the party. Proponents of this scheme are thinking of running Meir Amit for the latter post, a suggestion he has not disavowed categorically. Amit has also come out in open criticism of Yadin because of his association with the Tamir-Katz list.

The possible demise of the DMC is being awaited with barely concealed glee by the Likud and by Labour — and in fact by all professional politicians whose egos were mortally affronted by the *hutzpa* of the DMC's claim to the opening of a new era in Israeli politics.

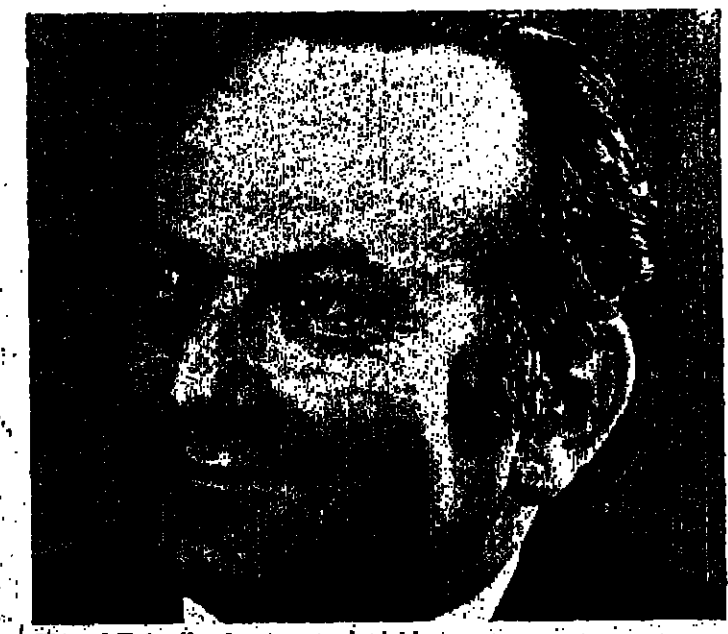
The disappearance of another party from Israel's firmament will be no great loss. But the blow to the hopes for the ability of Israel's political system to reform itself and cure itself of the ills which were at the root of the long-term decline and eventual paralysis of the Labour government, and equally at the core of the fecklessness of the present Likud government, will be great indeed. □



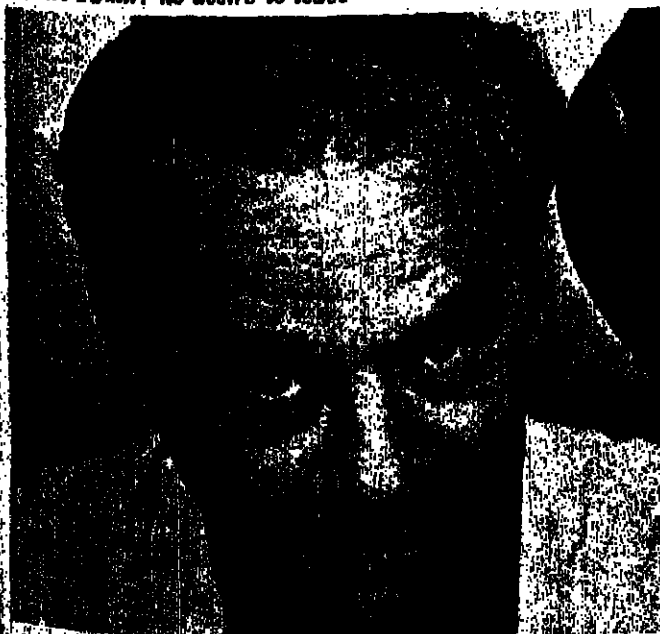
Yosef Yadin: problems of leadership



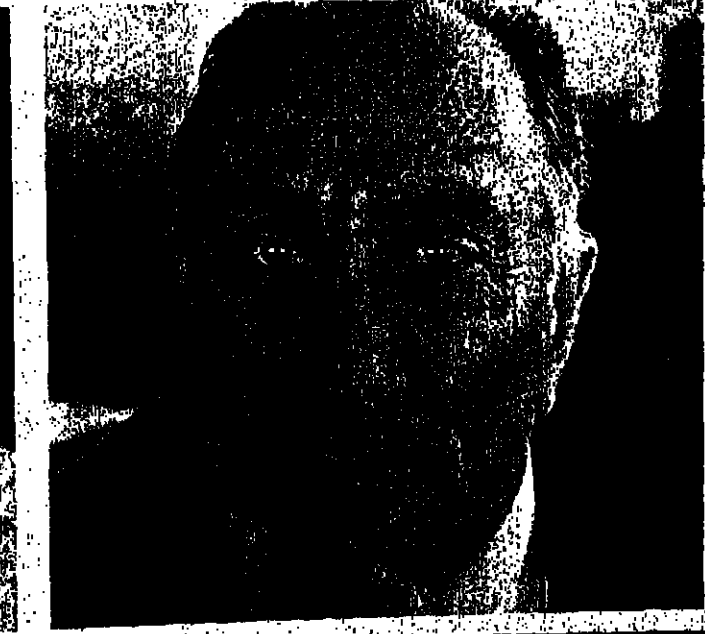
Amnon Rubinstein: sharp criticism



Mordechai Virshubski: backs more dovish



Meir Amit: challenger to Yadin



Yitzhak Rabin: no desire to leave



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THE ALLEGATION that he devotes too much of his time to political matters and not enough to the duties of his office is baseless, declared Ariel Sharon this week. Why, he hadn't even made a political statement in the last four months.

The minister of agriculture was talking to *Jerusalem Post* staffers, whom he included in his counter-charge that the media are indifferent to agricultural matters. He did agree, however, that he spent a great deal of his time and his ministry's budget on the new settlements, and it was only natural that this should be at the expense of the older, well-established kibbutzim and moshavim. These would continue to prosper without an extra half a million *liri*; to the new settlements, subsidies were crucial. It was untrue to suggest that he was discriminating against the veteran settlements because of their affiliation with the Labour Alignment: politics did not enter into it at all.

Given an opportunity to unburden himself at length, Sharon expanded on two of his ministry's major fields of endeavour — the reinforcement of poorer existing settlements to avert their collapse and the increase of the country's water resources and their utilization.

In the latter connection, he mentioned current plans to tap the waters of the Kinneret for the irrigation of the Jordan Rift (*Be'et Hayarden*) settlements and the new Jewish settlements in the Galilee. In helping the new and weaker settlements, he said, the ministry was attempting to introduce crops with a high export potential, such as flowers. "I intend to solve the problem of the weaker settlements during my present term of office," he said.

Sharon cited two of his ministry's achievements in the last year — the substantial increase of agricultural exports and the reduction of the prices of some vegetables, such as tomatoes, which had dropped from IL 7 in 1977 to this year's IL 4.5 per kilo.

ABOVE ALL, however, Sharon expressed pride in his ministry's accomplishments in the field of settlement, especially in the West Bank and the Rafiah Salient.

He introduced the subject by repudiating his media image of a rabid extremist. He was not impulsive, he said repeatedly; his Canal crossing, in October 1973, could never have been achieved by an impulsive person. His open, boyish countenance and his ready smile, occasionally informed with irony, seemed to bear this out. In fact, his lack of ferocity and his ponderous physique seemed to belie his martial-heroic, dashing past.

Kityashunt — the settlement experience and effort — has always been a major index of Israeli national accomplishment, he said. Settlements and agricultural settlers have traditionally been in the vanguard of every national endeavour and have done more than anything else to fashion the "new Jewish land," said the chairman of the Ministerial Committee on Settlement.

During the various partition complications and the 1948 war, the settlements were a major determinant of Israel's physical boundaries, said Sharon, and they remain a major constituent of Israel's defensive posture.

The Golan settlements were no longer the ill-defended points hastily abandoned in 1973 with the approach of the Syrian armoured

Settling matters

When Minister of Agriculture Ariel (Arik) Sharon met with members of The Post editorial staff this week, the conversation gravitated to questions of settlement. BENNY MORRIS reports.



tion. As Sharon put it, the demilitarization of the rest of Sinai — should it be agreed upon — could easily be violated, gradually and salami fashion, by the Egyptians; but they were likely to be deterred from remilitarizing an area populated by Israelis by the realization that this would meet with immediate resistance, to the point of war.

A third reason for settling the Rafiah Salient, according to Sharon, was the calculation that the settlements would insure Israeli passage through and mobility in the area. He reminded his interlocutors of the experiences of El-Hamma and the Banias Hill in the 1960s. In both cases, areas assigned to Israel as demilitarized zones by the 1949 agreements, but which remained unsettled, were simply cut off by the Syrians: as there was no settlement in the areas, Israel had no real reason to go to war over the infringements, and thus the areas were lost.

At one point during the two-hour session, the minister disclosed that in September 1970, the U.S. requested that Israel attack Syria on the Golan Heights to obtain a withdrawal of the Syrian column that had invaded Jordan during Hussein's suppression of the Palestinian terrorist organizations. Then a member of the General Staff, Sharon argued against any Israeli intervention or movement of troops in support of the Hashemite king.

THE HASHEMITES, he contended, were an alien plant in this part of the Middle East, and Jordan, whose population was over 60 per cent Palestinian, should become a Palestinian state. This, he thought, would serve to blunt the edge of the PLO claims to Palestine west of the River Jordan. On the question of a possible West Bank annexation all Sharon would say was that he did not advocate annexation; he refused to declare his opposition to such a course.

Unfurling a brightly-coloured map of his own familiar settlement plan, he was, by turns, relaxed and defensive.

In general, the plan involves a maximum concentration of new settlements in all areas not densely inhabited by Arabs. In the southern section of the West Bank, the map leaves *Judea* only a very thin strip of land between Bethlehem and Hebron. In the larger, northern section, Sharon's plan calls for a rather complex north-to-south "four-strip" distribution of land and population.

Proceeding westwards from the Jordan River, a 15-25 km-wide strip (somewhat wider than the one called for by the Allon Plan) would be mainly Jewish inhabited; a narrower strip running from Jenin through Nablus to Ramallah and El-Bira would remain Arab-populated; a third thin strip, which includes major road junctions, such as the Dotan Valley, would be populated by new Jewish settlers; and, lastly, a fourth strip running from the Wadi Ara border through Tulkarem and Kalkilya would remain Arab.

The plan was designed, said Sharon, to avoid Israeli settlement of areas densely populated by Arabs and, inversely, to settle the hill those areas that were largely uninhabited.

Sharon is acutely aware of the time factor. He pointed out that the future of the settlements was very difficult now and might, by next year, prove impossible without any problem 10 years ago was very difficult now and might, by next year, prove impossible.

possible. The steady growth of American and other pressures compelled fast and comprehensive action. Thus, in the 13 months since Begin came to power, 13 new settlements had been established in Judea and Samaria (and 24 altogether in the territories). The West Bank settlements, he stressed, conformed to the over-all programme and filled in the "settlement skeleton;" they were not the product of Gush Emunim dictation or biblical-historical sanctity.

But this by no means indicated indifference on Sharon's part to the "historical" argument of right. He frequently employed the term "Eretz Israel" as designating a geographical entity. Indeed, he pointed out more than once that historically, Eretz Israel or Palestine comprised both Transjordan and the land lying west of the river. He thought, however, that historical claims should today give way to those of security, which, in his eyes, meant no sovereignty other than Israel's west of the Jordan.

One last point Sharon made was about Arab settlement within the green line. He was, indirectly, alluding to and defending the Green Patrol's recent activities.

Sharon stated that in recent years, some 80,000 Sinai Beduin have gradually drifted eastwards and settled down in the Halutza-Nitzana area of the Negev. In the West Bank area, the Tulkarem-Kalkilya strip naturally merged with the Israeli-Arab strip of settlements stretching from the Wadi Ara down through Baka al-Gharbiya and Tira. Together, the two strips, which were in fact one area artificially separated by the green line, contained some 300,000 Arabs. And, he stressed, due to great natural increase, their growth was, as it were closing the bottleneck.

ON MORE general political themes, Sharon refused to discuss the Elser Weisman controversy, except to say that the two had been friends for some thirty years and had recently been in the habit of talking on the telephone four or five times a day. What about he did not say.

He repeatedly expressed the view that a settlement with the Arabs was still possible and that one would be achieved. He regarded the Begin plan as still constituting the basis of peace. When asked about Sadat's sincerity in desiring peace, he said only that that "sincerity" had to be examined.

Countering the argument that the West Bank autonomy clauses of the peace plan opened the door to the transformation of Israel into a bi-national state, Sharon declared that Israel is — and was even before 1967 — such a state and would remain one unless a return to borders somewhat more constricting than those contained in the 1949 partition plan were envisaged. Israel was, and would remain, a Jewish state with a substantial Arab minority, he declared. He did not respond to the suggestion that the autonomy plan might turn out to be a first step in the establishment of a separate Palestinian Arab state (though an answer to this was implicit in his settlement programme map).

His final statement was that pressures on the government to be more conciliatory, from whatever quarter they might come, would make peace more remote; raise the price Israel would ultimately have to pay for peace, and heighten the danger of renewed war.

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SG-320X

A combination amplifier/receiver 4-wave stereo; upper loader tape deck; numeral computer and automatic transmission to CrO2 cassettes; latest semi-automatic record player with static balance arm, plus the APSS and its 2-directional control light.

SG-400E

Combination Hi-Fi suited to the high standard stereo Din 45500.

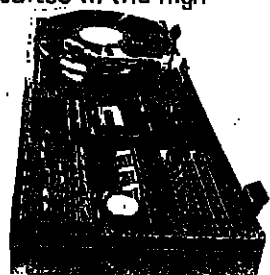
Stereo amplifier-receiver with 2 x 25 Watts RMS capacity and extremely wide frequency.

Five permanent FM stations, transferable by easy touch via electronic sensor, plus amplifier for low-power FM stations;

Dolby tape deck with upper loader, numeral computer; automatic transmitter to CrO2 cassettes; automatic recording power control (ALC). Latest semi-automatic record player with belt-movement, magnet head and anti-skating feature; hydraulic arm lifter.

SG-450E

Combination Hi-Fi suited to the stereo high-standard Din 45500.



THE ELECTRONIC GIANT INVITES YOU TO THE FAIR AND TO JAPAN

Come to the SHARP Pavilion at the Fair (No. 64) and see the giant display of SHARP products. Color telecasts of the World Cup games. Special (duty free) sales to new immigrants. Visitors to the Pavilion will have a chance to draw for an air ticket to Japan.

It is as sophisticated as the SG400, plus the APSS with its 2-directional control light.

Each one of SHARP's combination sets is a masterpiece in itself. Maximum attention has been devoted to every detail, so that you may derive maximal enjoyment from the compositions you love best. These are really tremendous items, making giant strides in a field where it already has a marvellous reputation.

Sharp quality products are awaiting you at Shekern, Hamashbir Hamerkazi and Hamashbir Lazarchan stores, at Kol-Bo Shalom, S.A.L. and select electrical appliance shops.

JOE ROSEN, a Jewish tourist from New York, left his Cairo hotel room early and went to examine the Pyramids, popularly believed to be the handiwork of his forefathers. Late in the morning he returned, packed his bags and caught a train. Eight hours later he was in Tel Aviv, examining the handiwork of their descendants.

Such a scene could well be one of the results of a peace settlement signed by Israel and Egypt. In the first flush of excitement after Sadat's visit to Jerusalem, Finance Minister Simha Ehrlich suggested reactivating the old railway line running across Sinai between Rafiah and Kantara. And recently, Transport Minister Meir Amit said that railroads could be one of the first areas in which Arabs and Israelis could work together.

Optimists talk of opening the border with Lebanon at Rosh Hanikra and rejoining the coast-hugging railways of Israel and Lebanon as they were in the days of the British Mandate. A rail link would thus be created between Europe and Africa, with Israel as the central conduit.

The line is now operational down to El-Arish. After that desert terminus, it disappears into the drifting Sinai wasteland. The rails were removed by the Israel Defence Forces after the Six Day War and used as reinforcing material in the construction of the Bar-Lev Line. Only the bed remains. It is still usable, according to railway engineers — providing it is found and its covering layer of sand removed.

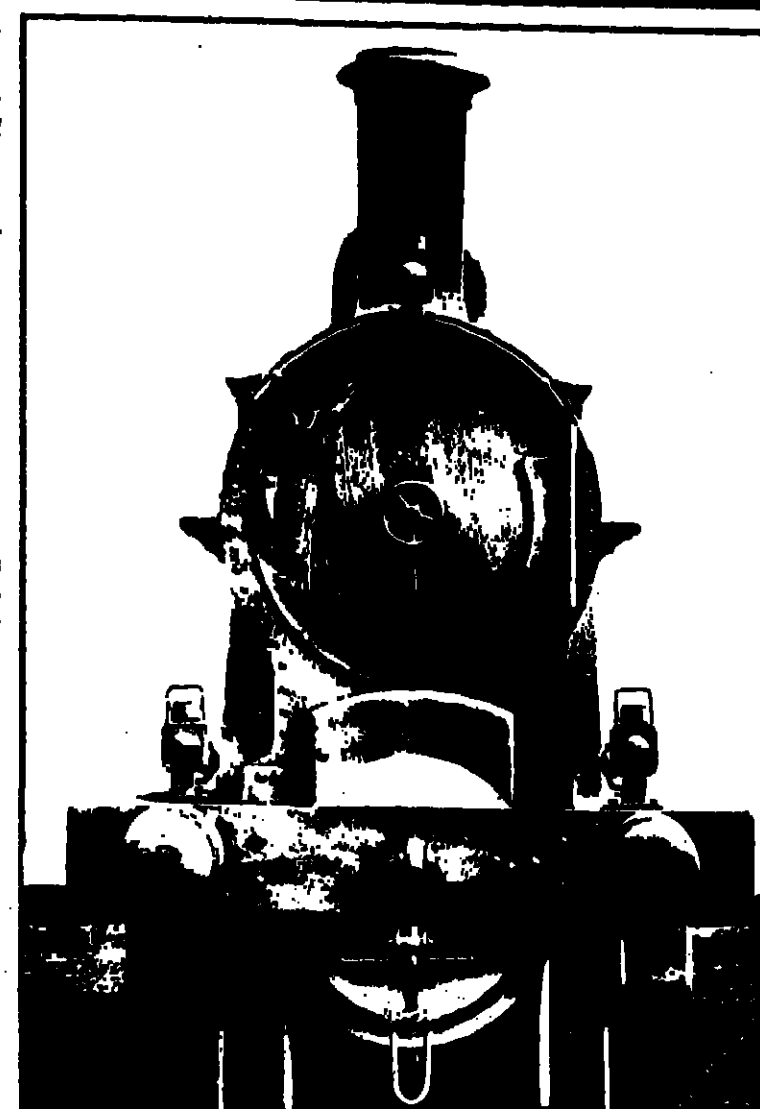
THOUGH today it is peace that will resurrect the line, it is war that created it. It was built during World War I by the British army during its victorious northward march through the Sinai Desert. In March 1918 the track was connected with Palestine's existing rail network.

In the early years there was one daily passenger train between Cairo and Haifa. The desert crossing began at Kantara West on the Suez Canal. Several hours out of Cairo, the passengers disembarked and were ferried by launch across to Kantara East. There they boarded the waiting Sinai Military Railway train powered by a 1,000-horsepower Baldwin steam locomotive.

They set out at 11 o'clock at night — tourists, pilgrims, businessmen, and British army personnel — after a half-hour stopover. The train wound its way through Sinai. The hastily laid tracks of the British army circumvented the desert's large sand dunes and other natural obstacles. The tracks were kept free of the blowing sand by gangs of bucket-wielding sand boys recruited from villages in Upper Egypt.

Every 10 kilometres the train passed a tent encampment of railway workers. They had water tanks filled by the weekly water train that brought its load up from the Nile. Every 40 kilometres there was a station, which included a stone structure with rooms for railway workers and shuntings to allow any oncoming traffic to pass on the single track. Halfway through Sinai, 100 kms. out of Kantara, was the Masal Station. There the engine was refilled with water from large overhead tanks.

In the early morning there was a brief stopover at El-Arish on the Mediterranean coast, and then a border check at Rafiah as the train left Egypt and entered Palestine. After completing the desert crossing, the train continued up the coast until it swung inland to Lod. From there it continued north and arrived in Haifa at 10 a.m. It was turned around, and it made the return trip to Kantara East in the evening.



RAILS ACROSS THE DESERT

The Sinai railroad between Rafiah and Kantara has not been used for more than a decade. But it has a colourful history, writes ROBERT NOBEL.



Nahmani's surveying crew on straightened track, parallel to old British army railway. Note the three-man power push-trrolley in the background.

THE BRITISH did not introduce the age of the "Iron Horse" to Eretz Yisrael. The first railway was a one-metre-wide line built between the port at Jaffa and Jerusalem. Construction was in-

itiated by Yosef Navon, a standing on the other side. Freight cars were carried from side to side by a ferryboat. The ferry could take three cars a trip. It took several hours to transfer the million francs, to a group he organized for the purpose in France, the Société Ottomane du Chemin de Fer de Jaffa à Jérusalem et Prolongements. Construction was begun in 1890 and completed two years later, by Egyptian labourers, many of whom were stricken with malaria in the course of the project.

There was one daily run in each direction — from Jerusalem to Jaffa in the morning and back to Jerusalem in the afternoon. The 75-km. trip between the two cities took six hours, triple the hoped-for two hours. The line's main competitor for freight in the early years was the camel — a mode of transportation that offered door-to-door service that could not be matched by the train.

In 1906 a narrow-gauge line was built from Haifa to Acre and then eastward through the Jezreel valley to Edrei. There it linked up with the Hedjaz Railway, a 1,500 km. line from Damascus to Medina. The Turkish sultan wanted the line to carry pilgrims to Mecca, but the plan was never implemented.

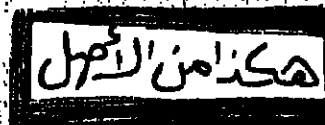
Soon after the outbreak of World War I, Turkey, with the help of the Germans, began feverish construction of a railway to the Suez Canal. They widened the old Jaffa-Jerusalem line to the 1.05-metre standard of the Hedjaz line and connected it to the main Hedjaz network. Then they started to build a line that branched out of Lydda to the Canal. They headed for the city of Suez at the southern end of the Canal and chose an inland route far out of the range of the big guns of the British navy. Before the line was completed, however, the British overwhelmed the Central Powers forces on the Canal and began marching northward.

The British laid standard-gauge tracks in the opposite direction. They started their line in Kantara, site of the army command headquarters, and ran it close to the shore and the protecting naval guns. The work was carried out hastily. The overriding goal was to have a continuous track as soon as possible. Engineers laid out the track slightly in front of the construction crews. They weaved it into serpentine contortions as they charted it around every obstacle. A slight grade was built for the railbed, and desert plants were put into the slope to hold the sand. The main work of keeping the tracks clean, however, fell to the sand boys — youngsters who scooped the tracks clean with buckets. They were a permanent fixture on the line for the entire period that it was in operation. They battled the sandstorms that commonly brought visibility down to five metres.

The building was done almost entirely by hand. Thousands of Egyptian peasants were conscripted from the villages in Upper Egypt by *raïses*, Egyptian bossmen-contractors, who often enforced their word with the whip. By March 1917 the track reached Rafiah. The following February it was extended to Lod. From there construction continued along the route of the old narrow-gauge Turkish line up to Haifa.

The Canal crossing at Kantara was done by ferryboats. Passengers simply disembarked on one side; crossed the Canal which was 185 metres wide at that point, and boarded the 10-car train. Nahmani's surveying crew on straightened track, parallel to old British army railway. Note the three-man power push-trrolley in the background.

RAILWAY officials say that there are no special technical problems barring the reactivation of the line. Zalman Nahmani is ready to work on the line, this time with all the accoutrements of modern technology. The railbed, he says, can be located and repaired. With enough money, the work can be completed in a year.



هكذا من الفصل

"WHAT A BEAUTY! There she is, in the middle, reclining with her leg up in the air. Come on, take a look."

The man's eyes were feverish. I took a look. "What a piece!" I agreed.

But the lolling lady was merely a metaphor. The image was suggested by an excited gemologist to describe the shape of a "three-faced inclusion" under the microscope. Inclusions are infinitesimal specks of debris imbedded in precious stones. And "three-faced" ones are peculiar to the stones found in the Chivor Mines of Colombia, meaning the emerald under inspection was worth a fortune. How much? Gemologist Menachem Sevdermish wouldn't say. But one can assume that the green stone, which was the size of a sunflower seed, was worth more than a slew of mortgage loans.

Another man came into the laboratory and gave Sevdermish three tiny red stones. "My first impression," began the gemologist, "is that these stones are not natural, but synthetic. And my first impressions are 90 per cent correct."

But Sevdermish wanted to make sure. So the test began. One of the stones was placed on a refractor meter under sodium light, a fancy way of saying that light from only one shade of the colour spectrum — in this case yellow — was being utilized to see how much it changed direction when passing obliquely through the stone. "The reading is 1.768," said the gemologist. "Therefore it is a ruby."

Under the microscope the cracks in the ruby became transparent. "You see," said Sevdermish, and his eyes were again feverish, "a gem expert must be very clever. Now I'm sure the stone is not real, but synthetic. Why? Well, if it was real, it would have been in the ground for millions of years, and the cracks in it would be filled with water crystals. But these cracks are completely clean. So somebody made them."

"Ha!" He had noticed something else. "See the scratch marks on the surface. Whoever polished this stone was not careful. Why? He knew it was synthetic. If it was natural, he would have taken his time and have done a better job."

Judgement was passed. The three stones, then, were worth only a couple of hundred lire and not thousands of dollars.

MENACHEM SEVDERMISH is the head of the Gemological Institute in Ramat Gan, the only one in the Middle East and one of the few in the world. The Institute is scientifically oriented. But what was going on was strictly business, just part of a gem sale.

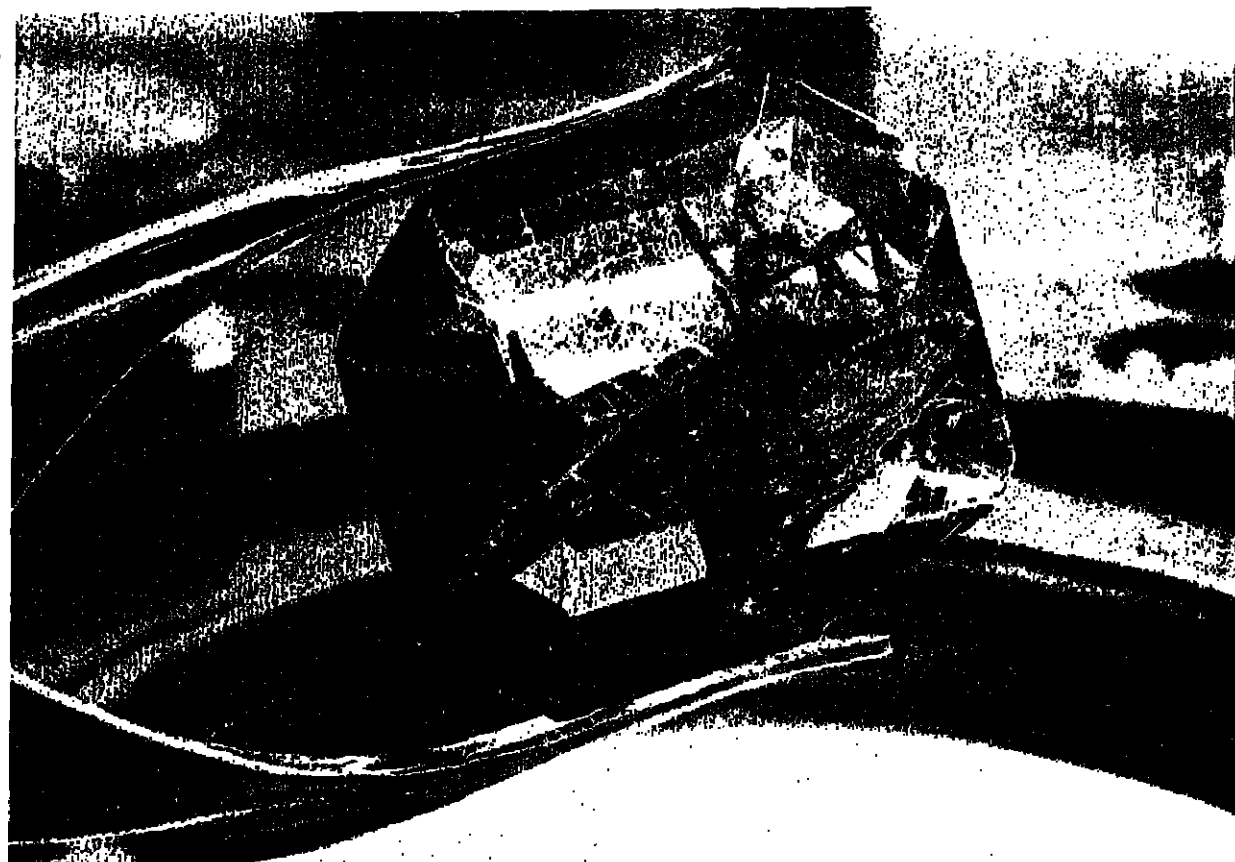
Since 1982, precious stones in Israel have skyrocketed from a \$12,498 to a \$11.5m yearly export industry, and things have become quite sophisticated.

The gem lab is on the fourth floor of the Precious Stones Exchange. On the first floor, other stages of a sale take place.

It is a subtle setting for an exotic, quick service cafeteria where rubies, sapphires, and emeralds are traded.

The buying and selling is done by the Exchange's 100 members, 80 per cent of whom depend about six months each year travelling abroad. But while the lifestyle is dazzling, the techniques of a sale are exactly plain and danger. And the Exchange officials are proud of that.

At the Exchange is a ported already cut and exported



A GEM IS A GEM

When is a ruby not a ruby? ROBERT KAPLAN finds out at the Precious Stone Exchange.

(Above) Artificial gem worth \$1. (Below) Sevdermish at the microscope and \$500 stone. (Lester J. Millman)



synonym for "trust" reliability. Fellow members can trust each other because a faulty sale will result in disciplinary action from the Exchange's arbitration council. The "reliability" is based on the service provided by Sevdermish.

"We give our members security in business," said Exchange board chairman Neuman Sackiel, a gem dealer himself who was elected to his unsalaried position.

About two-thirds of the colour stones trade in Israel is in diamonds. The techniques of a sale are exactly plain and danger. And the Exchange officials are proud of that.

At the Exchange is a ported already cut and exported

matter how experienced you are, you're buying on trust. A totally accurate identification is impossible with the naked eye.

Moreover, there are no fixed prices, since no two stones are exactly alike and the market is always changing. The gem dealer at one end of the line must know what the jeweller at the other end wants at the particular time of purchase. And like in a Middle Eastern *shuk*, prices are changeable, but within a narrow range.

In addition to getting the right price, the buyer is on the lookout for a stone where the colour is as evenly distributed as possible. The colour results not only from a certain mixture of all the colours of the spectrum, but from their wavelengths and angles of distribution. "In a stone, you just can't mix colours as easily as Rembrandt," explained Sevdermish.

In order to effect a more even distribution of colour, these stones are cut asymmetrically, unlike diamonds. Nevertheless, a dealer looks for the least asymmetrical stone.

Shininess, of course, is another desired quality, along with "cleanliness," meaning the minimum amount of "inclusions." A colour stone that is both natural and without "inclusions" is the most expensive, and it is referred to in the business as a "gem."

"You may use the term 'gem' indiscriminately. But we ourselves call only a stone without defects a 'gem,'" said Sackiel, who spends three months a year abroad, purchasing out rubies and sapphires.

Only about 20 per cent of the Exchange members import cut stones like Sackiel. Most are polishing-factory owners who import rough emeralds. After being cut here, the emeralds exported are the finest in the world, Exchange officials claim.

SINCE SO MUCH in colour stones depends on trust, the business has tended to be a family one, passed on from father to son. But by institutionalizing "trust," and offering gemology courses at moderate fees, the Exchange is opening up the industry to anyone else who is interested.

The courses are taught by Sevdermish, who studied in London. He currently has 28 students who are learning the history of gems, where they are found, their physical properties, and so on.

The five-member volunteer Exchange Board serves like a public corporation, providing contacts and information for its members, and negotiating with the government for help in developing the industry through cuts in import duties, loans to polishing factories, and so forth.

Within five years, according to officials, colour stones could climb from an \$11m. to a \$100m. annual export industry, with the number of Exchange members rising from 180 to 1,000.

"Our aim is to be the largest if not the only world centre for colour stones," said Exchange director-general Uri Bar-On.

But whether things can get more sophisticated is another story. The gemologist spotted a single, fluorescent streak at the left end of the spectroscopic instrument used to double-check the refractor meter.

"That streak of light means it's definitely a ruby," he said.

"Why? I asked. 'Why? It would take too long to explain. You'll have to go to school here to learn why.'"

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

FORWARD BETAR — The documentary play by Dan Ronen focuses on the "football culture" in Israel. (Khan, opposite railway station, Saturday, Monday, Tuesday at 8.30 p.m.)

IN THE BLOOM OF HER DAYS — S.Y. Agnon's well-known story about a girl's romance with the man who loved her dead mother. Adapted to the stage with taste under the direction of Mital Govrin. (Khan, opposite railway station, Wednesday)

ROSENKRANTZ AND GILDENSTERN ARE DEAD — Tom Stoppard's play based on Shakespeare's "Hamlet," as seen from the viewpoint of these two minor characters. Produced by the Khan Theatre. (Khan, opposite railway station, Sunday)

THEATRE GAMES — Improvisational show in which the technical, behind-the-scenes activities become the centre-stage performance. With Israel Gurion and others. (Khan, opposite railway station, Tuesday at 8.30 p.m.)

YASHA GOREN — A new play by Yosef Bar Yosef about a labour politician with surprises, and his politically ambitious young wife. Has some mildly entertaining moments amidst all the nonsense. (Jerusalem Theatre, Wednesday)

Tel Aviv

FORWARD BETAR — (Tel Aviv Museum, Wednesday and Thursday)

IN THE BLOOM OF HER DAYS — (ZOA House, 1 Daniel Frisch, tonight and Saturday)

MAISON DIEU — The second part of Samuel Beckett's trilogy "Malin" in which he examines the enigma of man. Produced by the Herta and Paul Amirson Theatre. (Tel Aviv, 30 Ibn Givoli, Thursday at 9 p.m.)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitzan. (Habimah's Large Hall, Saturday)

MONSIEUR GOREN HUNTING — By the Cane Theatre (Cameri, 101 Disengoff, Saturday and Sunday)

MONSIEUR GOREN HUNTING — (Haifa Municipal Theatre, 50 Pevaner, Monday through Thursday)

ZALMANAID — (Haifa Municipal Theatre, 50 Pevaner, Saturday)

Other Towns

ANDORRA — The Beersheba Theatre's production of the play by Max Frisch. (Beit Shean, Wednesday)

EVERYONE WITH EVERYONE — Comedy with Mandy Elie-Davies, Avraham Mor, Azriel Asherov. (Kiryat Haim, Beit Ha'am, tonight at 9.30)

THE FALL — Albert Camus' play translated and directed by Niki Nital. Produced by Te'atron. (Tivon, tonight)

MAN IS MAN — Brecht's chilling play about an innocent labourer, brainwashed into becoming a bloodthirsty soldier, in a striking though flawed production directed by Hanan Snir. (Kiryat Yam, Nitzan, Monday)

ROMBO AND JULIET — Beersheba Theatre production of Shakespeare's tragedy. (Beersheba, Beit Ha'am, Thursday)

THEATRE GAMES — (Hershey, Yad Lebanim, Saturday at 8.30 p.m.)

TWO FOR THE SEESAW — (Hershey, David, tonight at 9.30)

WHAT ARE WE GOING TO DO ABOUT JENNY — (Sofad, Tel, Tuesday; Kiryat Shimon, Shiger, Wednesday)

YASHA GOREN — (Avihail, Beit Hagudim, Tuesday)

DANCE

BAT DOR DANCE COMPANY — Works from their repertoire. (Tel Aviv, Bat Dor Theatre, 30 Ibn Givoli, Thursday at 8.30 p.m.)

OPERA

Only Helena Rubinstein Sun Treatments contain sunscreens together with skin-saving moisturizers to turn your golden bronze—sensibly. HR sunscreens are super-effective because they're encapsulated to go on fresh and potent every time. You can actually see them. They're rich with moisture and emollients that guard against sun-aging, burning, and drying-out your skin. So get a richer, golden tan-to-bronze. Plus softer skin. Here's the system: (Use a little common sense and let visible sunscreens moisturizing. Sun Treatments give you all the protection you need.)

High Protection — An untinted, non-greasy lotion for sun sensitive skin, for children, for everyone's first days in the sun.
Normal Protection — Tinted or untinted lotion for safe but rapid tanning.
After Sun — A soothing cool moisturizer that also prolongs your tan.

Free beauty advice and consultation at the Helena Rubinstein Beauty Education Centre, 94 Ben Gurion Blvd., Tel Aviv. Mondays, Tuesdays, Wednesdays between 3.30-6 p.m. 129 Hanasi Blvd., Haifa, Wednesdays between 10-12.30 a.m., Sundays, Tuesdays between 3.30-6 p.m.



Re'anan Eylon, the Jerusalem flautist, will play at an evening of chamber music, together with Karen Spiegel (piano) and Shmuel Magen (cello), at the new Tel Or Cultural Centre on Wednesday, July 6, 1978 at 8.00 p.m.

ENTERTAINMENT

Jerusalem

CARTOON FESTIVAL — (Israel Museum, Monday at 11 a.m. and 3.30 p.m.)

CLOWNS — Film directed by Fellini. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

DRESS REHEARSAL — Songs from musicals. (Beit Ha'am, 11 Bealei, Saturday at 9.30 p.m.)

IDN LACHN, IDN SINGEN — Yiddish musical revue by Chaim Avron; with Jenny Kessler. (Beit Ha'am, 11 Bealei, Tuesday at 8.30 p.m.)

JAZZ — Dany Gottfried, piano. Aharon Kaminsky, drums. Peter Wertheimer, saxophones. Arnon Falt, bass. (Pargod Pocket Theatre, 94 Bealei, Wednesday at 9.30 p.m.)

PAUL SIMON — With the Jessy Dixon Singers. (Binyanei Ha'oom, Tuesday at 9 p.m.)

SHIRLY AND YORAM — Israeli Folk singers. (Hilton Hotel, Thursday at 8 p.m.)

THIS IS ISRAEL — Song and dance, legends, old and new, in honour of Israel's 30th anniversary. Presented by Israel Tourism Administration. (Theatre, Thursday)

ILANIT — In her own show entitled "Songs." (Beit Hahayal, Weismann and Pinkus, Tuesday at 9 p.m.)

IN A PANIC — Written by Shimon Israel. With Motti Giliadi. (Ohel, Beit Arlosoroff, 8 Beilinson, Tuesday at 9 p.m.)

IDN LACHN, IDN SINGEN — (ZOA House, Daniel Frisch, Saturday at 7.15 and 9.30 p.m.; Ohel Shem, Monday at 8.30 p.m.)

JAZZ — (Bar Barim, 21 Tushia, Sunday)

PAUL SIMON — (Mann Auditorium, Wednesday at 8.30 p.m.)

PLEASE GOD BY YOU — Comedy with Gabi Amrani, Laura Sahar, Rafi Taylor, Irit Meiri. (Ohel, Beit Arlosoroff, 8 Beilinson, Saturday at 7.30 and 9.15 p.m.)

30 YEARS OF SONG — Songs, skills, jokes in celebration of Israel's 30th anniversary. (Beit Hahayal, Weismann and Pinkus, Thursday at 9 p.m.)

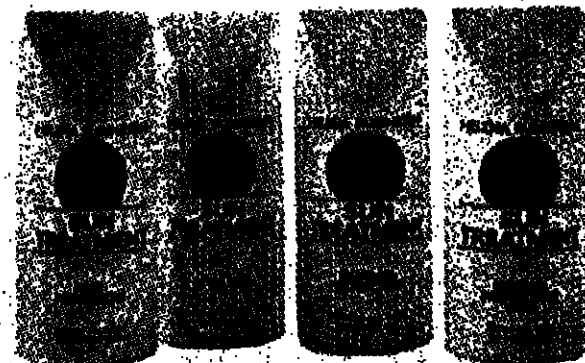
PAUL SIMON — (Caesarea, Monday and Thursday at 8.30 p.m.)

PLEASE GOD BY YOU — (Kiryat Bealei, Savyon, tonight at 9.30)

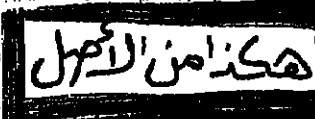
RUMANIAN CIRCUS — (Acro, near Beit Moshe Hapolim, today at 8; Saturday at 4 and 7 p.m.; Sunday at 11 a.m., 4 and 7 p.m.)

30 YEARS OF SONG — (Beersheba, Keren, tonight at 9; Rehovot, Beit Ha'am, Tuesday at 9 p.m.; Yagur, Wednesday at 9.15 p.m.)

YONATAN OEFFEN — "If I were a man"



Helena Rubinstein
The Science of Beauty



CINEMA

ANNIE HALL — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

CLOSE ENCOUNTERS OF THE THIRD KIND — Fifteen million Americans claim to have sighted UFOs and scientists are beginning to take them seriously. In this remarkable science fiction mystery a technician and a young widow follow their intuition through to one of the most sensational climaxes imaginable. The film's strength is that it deals with ordinary people confronting extraordinary circumstances. Not to be missed.

CHIA GUERROS — Successfully synthesizes innocence and the demonic in a 5-year-old girl who poisons her father believing him responsible for her mother's death.

CROSS OF IRON — Somewhat distorted picture of the German army in World War II. Sam Peckinpah focuses on a regiment of beleaguered German infantrymen during the 1945 Eastern Front offensive and imbues them with too much humanity.

DON'S PARTY — Well acted, very amusing Australian production of David Williams' successful but wildly vulgar stage play. Eleven friends gather to celebrate the 1969 Australian election results; the party turns into a riot of ill manners and sexual activity, which, overall, is more and then shocking. Worth overcoming your embarrassment.

EQUUS — When Dr. Dyaart accepts the horrendous case of a 10-year-old stableboy who blinded six horses, it proves to be his own breaking point. The child has galloped into the nightmare of sexual-psychical ritual bound to his God-symbol Equus, but what right has Dyaart to exchange passion for normalcy? Peter Shaffer's famous stage play, skillfully transferred to the screen, finds stress analysts rather than equestrians. Fine performance. Thoroughly absorbing.

FANTASIA — Brilliant, delightful dream-like Walt Disney classic. Recommended for the whole family.

MALAMAKA — Set in 1969 during the War of Attrition, it describes the loves, hates, fears, ambitions, performances and practical jokes of a successful army entertainment troupe. Featuring 14 of Israel's most talented and good-looking young singers. Nostalgic and delightful.

THE HERITAGE — Describes the destruction of a wealthy 19th century Roman family by an ambitious and beautiful woman of petit bourgeois origins. An almost flawless and superbly conceived drama of passion and intrigue. Highly commendable performance by Dominique Sanda and Anthony Quinn.

NESTER STREET — Sympathetically depicts the dilemma of *Shtetl* Jews from all over Europe in adapting to the ways of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

IL SAPROFITA — A handsome but mute divinity student becomes companion to a crippled boy and lover to his wealthy mother. In search of a cure he sets off with the child to Lourdes. Black sexual-religious satire set in Italy. Adults only.



Burt Lancaster in H.G. Wells' horror-fantasy "The Island of Dr. Moreau" in the heat of the night — Sidney Pottier plays a bright, sophisticated Negro from the north and Rod Taylor is the gun-chewing southern police chief working together in a murder case. Directed by Norman Jewison.

NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager Deborah Blake is locked in a self-created world of flamboyant gods. She is unable to hear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and together they fight to regain her sanity. Admirable but oversimplified rendering of Joanne Greenberg's bestselling novel. Superb performance from Kathleen Quinlan.

ISLAND OF DR. MOREAU — Adapted from H.G. Wells' horror-fantasy. Shot away on his land paradises Dr. Moreau experiments with genetic chromosomes, transferring animals into human beings. Wasted as a horror movie, it's a masterpiece as a science fiction. Andrew Braddock finds himself a prisoner of horrendous circumstances. Superb makeup effects. Beautiful location. Bit gory for young kids.

LEMON POPSICLE — Israeli film set in the late 60s about 3 daredevil school boys and their sexual escapades. A cast of good young actors turn in natural and touching performances. Amusing and well made but unnecessary and sometimes ugly emphasis on sex. Over 10 only.

LOOKING FOR MR. GOODBAR — Based on Judith Rossner's best-selling novel, about a young woman who works as a school teacher by day and frequents singles bars at night in search of rough sex.

LA RACE DE SEIGNEURS — Alain Delon plays a ruthless politician seeking a leading ministerial post in a new French government. He breaks every person he cares about, including himself, in his race to the top. Elegant and easy to enjoy.

LE JOUET — Eric, the son of a newspaper president, is a mean-eyed brat, spoiled to the point of psychosis. Free to choose any toy in a local department store, he selects a hapless journalist. Forced to play along for the sake of his job, Francois eventually turns the tables on Eric and his father. Delightful, light movie with fun characterisations and beautiful use of colour.

THE MAN IN THE IRON MASK — Based on Alexandre Dumas' classic. Directed by Mike Newell. With Richard Chamberlain, Sir Ralph Richardson, Patrick McGeehan, Jenny Agutter, Louis Jourdan.

PAPER MOON — Whimsical, charming story of a con man and the travelling salesman (Ryan O'Neal) and the tough-wild (Faye Dunaway) who latches on to him, and outsmarts him at every turn as the con man blurs their ill-reputable way around a lovingly revealed Mid-West America, during the Depression 'thirties.

THE OTHER SIDE OF MIDNIGHT — Based on the best-selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

A PIECE OF THE ACTION — Well-made action thriller with Sidney Pottier and Bill Cosby turning in sympathetic performances as two sophisticated crooks. Threatened by anonymous phone calls they're blackmailed into serving time at a Community Centre for delinquent kids. Good pace and a human touch. Adults only.

PROVIDENCE — An elderly author, fighting the death agonies of cancer, projects his most squalid and obsessive imaginings into the lives of his family, moving them like puppets to purge his own guilt and fears. Life becomes a highly contrived nightmare. Brilliant but over-written screenplay by David Mercer. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

SILVER BEARS — Doc Fletcher, a dubious accountant, and his shady confederates join up with throbbers Prince Ginzfranco in purchasing a Swiss bank for tainted money, and perform their triple-croaking bet to lay hands on a silver mine in Iran. Excellent cast headed by Michael Caine. Exciting, far-fetched and irresistibly funny.



Ellen Burstyn and Sir John Gielgud in "Providence," written by David Mercer.

SMOKEY AND THE BANDIT — When an ace trucker and his mate accept a deal to make a 900 mile journey in 28 hours bringing back a load of contraband beer, they land up with more than they bargained for. Good-natured bit of nonsense mainly for the benefit of Burt Reynolds.

STAR WARS — A tale of inter-galactic civil war between the dark rulers of the new Empire and the rebels of the creative Force. A dazzling adventure story of the purest kind. It lacks every scrap of logic, bursts with high-apprise, is totally dependent on the turn of good fortune and is aimed at the child in us all. Superb special effects at all levels but mediocre characterisations and dialogue — with exceptions. The robots steal the show.

THE TURNING POINT — Sentimental and often embarrassing attempt to capture the human-dimension behind the exotic, overpowering world of professional ballet. Shirley Maclaine and Anne Bancroft co-star as two women suddenly confronting themselves and each other while the younger generation reaches to stardom. Feast of ballet excerpts and good studio-work scenes.

Some of the films advertised are restricted to adult audiences. Please check with the cinema.

Z.O.A. HOUSE

Tuesday, July 4, 1978 at 8.30 p.m.

U.S. INDEPENDENCE DAY CELEBRATION

programme

- * Greetings — Mr. L. Sitkoff, Z.O.A. House Management
- * Reading of American Declaration of Independence — by actors of Z.O.A. House drama circle
- * Z.O.A. House choir, in coop. with Tel Aviv Municipality — conductor Rachel Koshavi-Leventer
- * Poetry reading — by Johnny Phillips and Dawn Nadel
- * Children's Orchestra of the First School of Modern Music — conductor Herman Cosla
- * **MIKE BURSTYN**
- * Square- and folk-dances with Z. Sobel — Refreshments
- * Tickets IL50.- at Z.O.A. House information desk

Tel Aviv Cinemas

Commencing Saturday, July 1, 1978

ALLENBY 8th week

LOOKING FOR MR. GOODBAR

* DIANE KEATON

4.30, 7, 9.30

BEN YEHUDA tonight 10, 12

* BARBARA HANSH

BABY MAKER

18th week

I NEVER PROMISED YOU A ROSE GARDEN

Saturday 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

* BIRI ANDERSSON

* KATHLEEN QUINLAN

CHEN Israel premiere

JOHN TRAVOLTA

In the year's greatest musical comedy:

SATURDAY NIGHT FEVER

4.30, 7, 9.30

CLOSE ENCOUNTERS OF THE THIRD KIND

11th week

CINEMA TWO Israel premiere

Tonight 10, 12

Saturday 7.15, 9.30

Weekdays (except Friday) 10, 12, 2, 4.30, 7.15, 9.30

Moby DICK

PYTHON AND THE HOLY GRAIL

10th week

BEN HUR

LOOK LIKE AN EPIC

Technicolor

ESTHER Tel. 225610

YEHUDA BARKAN, YAAKOV BODO

MANDY RICE DAVIS

MILLIONAIRE IN TROUBLE

DIRECTED BY YOEL SILBERG

Saturday 7.30, 9.30

Weekdays 4.30, 7, 9.30

DRIVE-IN CINEMA

For the entire family

Starting Saturday at 7.15

GEORGE C. SCOTT in

A MIKE NICHOLS film

THE DAY OF THE DOLOPHIN

"A spine-tugging tale that might just come true"

tonight at 10, 12.30

Saturday and weekdays 9.45

CLINT EASTWOOD

DIRTY HARRY

PAVAVISION® TECHNICOLOR®

Warner Bros.

GORDON Tel. 24483

2nd week

4.30, 7.15, 9.30

A TROPICAL PARADISE

UNFOUNDED BY MAN... WHERE A BIZARRE CIVILIZATION EXISTS

THE ISLAND OF DR. MOREAU

BURT LANCASTER

MICHAEL YORK

GAT 2nd week

Walt Disney's new film

THE RESCUERS

(The Adventures of Bernard and Bianca)

A wonderful heart-warming full-length feature. Everyone will enjoy it!

Friday at 11 a.m., 2.30, 4.30

Saturday 7.15, 9.30

Weekdays 11 a.m., 2.30, 4.30, 6.30, 8.30

HOD 2nd week

Starting tonight at 10

Saturday, 7, 9.30

Weekdays 4.30, 7, 9.30

One of the 5 best-office hits of the year

* SIDNEY POITIER

* BILL COSBY

* JAMES EARL RAY

* JAMES EARL RAY

You'll laugh and even shed a tear

A PIECE OF THE ACTION

Adults only

LIMOR Tel. 240778

TAKE THE MONEY AND RUN

7.15, 9.30

Mat. 4.30: STAR WARS

OPHIR 8th week

* ANTHONY QUINN

* DOMINIQUE SANDA

THE HERITAGE

4.30, 7.15, 9.30

MOGHANI Tel. 266321

18th week

THE OTHER SIDE OF MIDNIGHT

A film by CHARLES JARROT

* MARIE-LOUISE PIERRE

* JOHN HURT

at 8 & 9

PARIS Tel. 266000

2nd week

IL SAPROFITA

Directed by Sergio Nasca

A daring satire

Israel premiere: stage today 10

4.30, 7.15, 9.30

Also tonight 10, 12

Weekdays 10, 12, 2, 4, 7.15, 9.30

Adults only

FEER Tel. 447785

2nd week

Une femme à sa fenêtre

A film by Pierre Granier-Deferre

Screenplay by Jorge Semprun ("G")

Israel premiere

Starting Sat. night at Feer, Tel Aviv

4.30, 7.15, 9.30

STUDIO Tel. 266187

18th week

4.30, 7.15, 9.30

JULIA

CINEMA ONE

James Bond Festival

DIAMONDS ARE FOREVER

ONLY Adults only

EQUUS

6, 9

Shahoff

1st week

Tonight 10 & midnight

Sat. 7.15, 9.30

Weekdays 4.30, 7.15, 9.30

I was only 17, she was only 16, it was summer, we were on the beach, the moon was full, it was 1968. Where do you go when the party is over?

Produced by: Menahem Golan

Screenplay by: Menahem Golan

Directed by: Boaz Davidson

Lemon Popsicle

Adults only

RO BAYO

Friday only 10, 12

ROYAL Tel. 55851

Adults only

TOUGH LOVERS

Friday 10, 12, 2

Saturday 7.30, 9.30

Weekdays 10 a.m., 12, 2, 4, 7.30, 9.30

TOHELET Tel. 443908

NIGHT IN CASABLANCA

THE MARK BROS.

Saturday 7.15, 9.30

Weekdays 11 a.m., 4.30, 7.15, 9.30

TEL AVIV Tel. 261181

Israel premiere

JOHN TRAVOLTA

In the year's greatest musical comedy

SATURDAY NIGHT FEVER

4, 7, 9.15

TIFERET HERZLIYA

and her

L'ANIMAL

* JEAN PAUL BELMONDO

* RAQUEL WELCH

4, 7.15, 9.15

Petah Tikva

SHALOM Tel. 723822

A MILLIONAIRE IN TROUBLE

4, 7.15, 9.30

OASIS 2nd week

Walt Disney's new film

THE RESCUERS

(The Adventures of Bernard and Bianca)

THE MAN IN THE IRON MASK

* RICHARD CHAMBERLAIN

* PATRICK MCGEEHAN

* LOUIS JOURDAN

* JENNY AGUTTER

* MALCOLM WIDDOSON

"Seven Stars" colour

RAMAT AVIV 2nd week

SAVAGE INNOCENTS

* ANTHONY QUINN

* PETER O'TOOLE

All week 7.15, 9.30

Friday, Saturday 10, 12

Also on Tues. at 4.30 p.m.

TEL AVIV MUSEUM 8th week

ALAIN RESNAIS last picture

PROVIDENCE

* DIANE KEATON

* ELLEN BURSTYN

* JOHN GIELGUD

ZAFON 18th week

LA VIE DEVANT SOI

A film by MICHAEL BACH

* SIMONE SIGNORET

* GARY BEN YUOR

Ramat Gan Cinemas

Commencing Saturday, July 1, 1978

ARMON Israel premiere

JOHN TRAVOLTA

In the year's greatest musical comedy

SATURDAY NIGHT FEVER

* BURT LANCASTER

* MICHAEL YORK

* BARBARA CARRERA

7.15, 9.30

Adults only

Herzliya

DAVID Premiere

A MILLIONAIRE IN TROUBLE

4, 7, 9.15

TIFERET HERZLIYA

and her

L'ANIMAL

* JEAN PAUL BELMONDO

* RAQUEL WELCH

4, 7.15, 9.15

Petah Tikva

SHALOM Tel. 723822

A MILLIONAIRE IN TROUBLE

4, 7.15, 9.30

OASIS 2nd week

Walt Disney's new film

THE RESCUERS

(The Adventures of Bernard and Bianca)

THE MAN IN THE IRON MASK

* RICHARD CHAMBERLAIN

* PATRICK MCGEEHAN

* LOUIS JOURDAN

* JENNY AGUTTER

* MALCOLM WIDDOSON

"Seven Stars" colour

RAMAT AVIV 2nd week

SAVAGE INNOCENTS

* ANTHONY QUINN

* PETER O'TOOLE

All week 7.15, 9.30

Friday, Saturday 10, 12

Also on Tues. at 4.30 p.m.

TEL AVIV MUSEUM 8th week

ALAIN RESNAIS last picture

PROVIDENCE

* DIANE KEATON

* ELLEN BURSTYN

* JOHN GIELGUD

ZAFON 18th week

LA VIE DEVANT SOI

A film by MICHAEL BACH

* SIMONE SIGNORET

* GARY BEN YUOR

ADAR Tel. 723822

A MILLIONAIRE IN TROUBLE

4, 7.15, 9.30

ORDEA 2nd week

Walt Disney's new film

THE RESCUERS

(The Adventures of Bernard and Bianca)

THE MAN IN THE IRON MASK

* RICHARD CHAMBERLAIN

* PATRICK MCGEEHAN

* LOUIS JOURDAN

* JENNY AGUTTER

* MALCOLM WIDDOSON

"Seven Stars" colour

RAMAT AVIV 2nd week

SAVAGE INNOCENTS

* ANTHONY QUINN

* PETER O'TOOLE

All week 7.15, 9.30

Friday, Saturday 10, 12

Also on Tues. at 4.30 p.m.

TEL AVIV MUSEUM 8th week

ALAIN RESNAIS last picture

PROVIDENCE

* DIANE KEATON

* ELLEN BURSTYN

* JOHN GIELGUD

ZAFON 18th week

LA VIE DEVANT SOI

A film by MICHAEL BACH

* SIMONE SIGNORET

* GARY BEN YUOR

Haifa Cinemas

Commencing Saturday, July 1, 1978

AMPHITHEATRE Great comedy for the summer

Feast of laughter and adventure

4 CHARLOTS MOUSQUETAIRES

4, 6.45, 9

Saturday, 7, 9.15

ARMON Israel premiere, simultaneously with Tel Aviv

JOHN TRAVOLTA

In the best musical of the year

SATURDAY NIGHT FEVER

* BURT LANCASTER

* MICHAEL YORK

* BARBARA CARRERA

7.15, 9.30

Adults only

Herzliya

DAVID Premiere

A MILLIONAIRE IN TROUBLE

4, 7, 9.15

TIFERET HERZLIYA

and her

L'ANIMAL

* JEAN PAUL BELMONDO

* RAQUEL WELCH

4, 7.15, 9.15

Petah Tikva

SHALOM Tel. 723822

A MILLIONAIRE IN TROUBLE

4, 7.15, 9.30

OASIS 2nd week

Walt Disney's new film

THE RESCUERS

(The Adventures of Bernard and Bianca)

THE MAN IN THE IRON MASK

* RICHARD CHAMBERLAIN

* PATRICK MCGEEHAN

* LOUIS JOURDAN

* JENNY AGUTTER

* MALCOLM WIDDOSON

"Seven Stars" colour

RAMAT AVIV 2nd week

SAVAGE INNOCENTS

* ANTHONY QUINN

* PETER O'TOOLE

All week 7.15, 9.30

Friday, Saturday 10, 12

Also on Tues. at 4.30 p.m.

TEL AVIV MUSEUM 8th week

ALAIN RESNAIS last picture

PROVIDENCE

* DIANE KEATON

* ELLEN BURSTYN

* JOHN GIELGUD

ZAFON 18th week

LA VIE DEVANT SOI

A film by MICHAEL BACH

* SIMONE SIGNORET

* GARY BEN YUOR

MIRON From Friday 6 nonstop performances

Very new film

COME PLAY WITH ME

adults only

In colour

MORIAH A beautiful production

L'ENIGME DE KASPAR HAUSER

6.45, 9

CHEN Winner of 11 academy awards, including best picture award

William Wyler's

BEN HUR

Owing to length Saturday only at 6

Weekdays 4, 8

ONLY 11th week

LA VIE DEVANT SOI

Mat. at 4

TERENCE HILL, RUD SPENCER

They Still Call Me Trinity

ORION 1

BRUCE LEE in a new karate action film

THE LAST STRIKE

8 nonstop performances from Friday

4, 6.45, 9

Saturday 7, 9.15

ATZMON Smashing Israeli comedy

ESTHER 1st week

Close of Iron

A SAM PECKINPAH film

JOHN TRAVOLTA

In the year's greatest musical comedy

SATURDAY NIGHT FEVER

* BURT LANCASTER

* MICHAEL YORK

* BARBARA CARRERA

7.15, 9.30

Adults only

Herzliya

DAVID Premiere

A MILLIONAIRE IN TROUBLE

4, 7, 9.15

TIFERET HERZLIYA

and her

L'ANIMAL

* JEAN PAUL BELMONDO

* RAQUEL WELCH

4, 7.15, 9.15

Petah Tikva

SHALOM Tel. 723822

A MILLIONAIRE IN TROUBLE

4, 7.15, 9.30

OASIS 2nd week

Walt Disney's new film

THE RESCUERS

(The Adventures of Bernard and Bianca)

THE MAN IN THE IRON MASK

* RICHARD CHAMBERLAIN

* PATRICK MCGEEHAN

* LOUIS JOURDAN

* JENNY AGUTTER

* MALCOLM WIDDOSON

"Seven Stars" colour

RAMAT AVIV 2nd week

SAVAGE INNOCENTS

* ANTHONY QUINN

* PETER O'TOOLE

All week 7.15, 9.30

Friday, Saturday 10, 12

Also on Tues. at 4.30 p.m.

TEL AVIV MUSEUM 8th week

ALAIN RESNAIS last picture

PROVIDENCE

* DIANE KEATON

* ELLEN BURSTYN

* JOHN GIELGUD

ZAFON 18th week

LA VIE DEVANT SOI

A film by MICHAEL BACH

* SIMONE SIGNORET

* GARY BEN YUOR

Jerusalem Cinemas

Commencing Saturday, July 1, 1978

ARMON Tel. 224629

8th week

HESTER STREET

* CAROL KANE

* STEVEN KEATS

Saturday 7, 9

Weekdays 4, 7, 9

EDEN A COMEDY FOR ALL THE FAMILY WITH

YEHUDA BARKAN, YAAKOV BODO

MANDY RICE DAVIS

MILLIONAIRE IN TROUBLE

DIRECTED BY YOEL SILBERG

Saturday 7, 9

Weekdays 4, 7, 9

HABIBAH 2nd week

Hagashash

Hahiver

Here in Our Neighbourhood

Saturday 7, 9

Weekdays 4, 7, 9

JERUSALEM 1

BRUCE LEE in a new karate action film

THE LAST STRIKE

8 nonstop performances from Friday

4, 6.45, 9

Saturday 7, 9.15

ATZMON Smashing Israeli comedy

ESTHER 1st week

Close of Iron

A SAM PECKINPAH film

JOHN TRAVOLTA

In the year's greatest musical comedy

SATURDAY NIGHT FEVER

* BURT LANCASTER

* MICHAEL YORK

* BARBARA CARRERA

7.15, 9.30

Adults only

Herzliya

DAVID Premiere

A MILLIONAIRE IN TROUBLE

4, 7, 9.15

TIFERET HERZLIYA

and her

L'ANIMAL

* JEAN PAUL BELMONDO

* RAQUEL WELCH

4, 7.15, 9.15

Petah Tikva

SHALOM Tel. 723822

A MILLIONAIRE IN TROUBLE

4, 7.15, 9.30

OASIS 2nd week

Walt Disney's new film

THE RESCUERS

(The Adventures of Bernard and Bianca)

THE MAN IN THE IRON MASK

* RICHARD CHAMBERLAIN

* PATRICK MCGEEHAN

* LOUIS JOURDAN

* JENNY AGUTTER

* MALCOLM WIDDOSON

"Seven Stars" colour

RAMAT AVIV 2nd week

SAVAGE INNOCENTS

* ANTHONY QUINN

* PETER O'TOOLE

All week 7.15, 9.30

Friday, Saturday 10, 12

Also on Tues. at 4.30 p.m.

TEL AVIV MUSEUM 8th week

ALAIN RESNAIS last picture

PROVIDENCE

* DIANE KEATON

* ELLEN BURSTYN

* JOHN GIELGUD

ZAFON 18th week

LA VIE DEVANT SOI

A film by MICHAEL BACH

* SIMONE SIGNORET

* GARY BEN YUOR

ORION 8th week

CLOSE ENCOUNTERS OF THE THIRD KIND

* RICHARD DREYFUS

* FRANCOIS TRUFFAUT

In the biggest film ever made

Saturday 7, 9

Weekdays 4, 6.30, 9

ORNA Tel. 228710

11th week

Saturday at 9 only

Weekdays 4, 7, 9

THE OTHER SIDE OF MIDNIGHT

RON Tel. 224704

2nd week

SILVER BEARS

* MICHAEL CAINE

* CYRIL SHEPHERD

Parody on big money

Saturday 7, 9

Weekdays 4, 7, 9

SEMADAR Today 1.30

SLAUGHTER HOUSE FIVE

Starting Saturday 8.30

Weekdays 7.30, 9.30

Weekdays 10.30, 12.30

SAMSON AND DELILAH

WHAT'S ON

Notices are accepted for this column at the rate of 12.26 per line plus VAT; publication daily over a period of a month costs 12.40 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Plant a Tree in Israel with Your Own Hands: Tours for planters to the hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet LeIsrael (Jewish National Fund) in Jerusalem, King George Ave., corner Rehov Keren Kayemet, Tel. 02-32621. In Tel Aviv, 98 Rehov Hayarkon, opp. Dan Hotel. Tel. 02-284448.

Jerusalem CONDUCTED TOURS
Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 525921.
Madassah Tours
1. Medical Centre. Tours in English at 9.

SHOWS
A Show in David's Tower. Sound and Light show in English; every evening (except Friday and festival eves) at 8.45 p.m. at the Citadel near the Jaffa Gate. Monday, Tuesday, Wednesday and Saturday also at 10 p.m. In English. Sunday and Thursday at 10 p.m. In French. Tickets at the entrance. Please come warmly dressed.

MISCELLANEOUS
Jerusalem Biblical Zoo, Schneller Wood, Ramat. Tel. 545454, 7.30 a.m. - 7 p.m. Israel Folklore Festival the Shabbat evening. Jerusalem Plaza Hotel. Featuring Hebrew University dance group with Steve and Rosa. Tickets at hotel.
Tel Aviv CONDUCTED TOURS
Emunah National Religious Women's Organization "Kaslel," 106 Rehov Ben Gurion. Tel. 440310, 78940, 70884.
Canadian Madassah-Wise Office, 116 Rehov Hayarkon. Tel. 227000, 8 a.m. - 3 p.m.

and other contemporary artists

only in Israel

Under the patronage of The 80th Anniversary Committee

CBS Recording Star

PAUL SIMON & ORCHESTRA

with the Jessy Dixon Singers

CAESAREA, Monday, July 3rd, TEL AVIV, Wednesday, July 5th,

Roman Theatre, 8.30 p.m. Hechal Hatarbut, 8.30 p.m.

(Tel Aviv performance will take place as scheduled)

JERUSALEM, Tuesday, July 4th, CAESAREA, Thursday, July 6th,

Binyanei Ha'ooma, 9.30 p.m. Roman Theatre, 8.30 p.m.

Executive Producer: Charles Fishman

Producer: Shmuel Zemach

Tickets available at: TEL AVIV - Rococo Ticket Office 98 Dizengoff St., Tel. 02-232653/248534 and all ticket agencies in Tel Aviv; JERUSALEM - Cahana, Ben Naim; NETANYA - Signal; NAHARIYAH - Sherut David; HAIFA - Gertel, Berger, Kupat Maacabtes; PETACH TIKVA - Visei; RAMAT GAN - Rachnitz

Transportation from Tel Aviv to Caesarea by Egged from Hayarkon Street across from the Hilton Hotel from 8.30 p.m.; Bus tickets available at Rococo.

We gratefully acknowledge the assistance of the Kineret Foundation in presenting Paul Simon.

Israel Theatres

The Cameri Theatre

Habima

Beer-Sheva Municipal Theatre

THE RUBEN MERCHANTS

June 30, 8.00 and 11.45 p.m.

MONSIEUR GOS HUNTING

July 1, 8.00 p.m.

YASHA GOREN

July 2, 8.00 p.m. Tel Aviv

THE SHADOW BOX

July 1, 8.00 p.m.

NICOLA

Wednesday, July 3, 8.00 p.m.

The theatre company will be on holiday until Aug. 5

ROMEO AND JULIET

July 3, Beer-Sheva, Series 12

ANDORRA

July 3, Beer-Sheva, Series 12

July 3, Beer-Sheva, Series 12

July 3, Beer-Sheva, Series 12

July 3, Beer-Sheva, Series 12

July 3, Beer-Sheva, Series 12

July 3, Beer-Sheva, Series 12

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July 3, Beer-Sheva, Series 12

ART GUIDE

Notices are accepted for this column at the rate of 12.26 per line plus VAT; publication every Friday over a period of a month costs 12.78 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS

Israel Museum - Exhibitions Script, Scroll and Book, in honour of the 30th anniversary of the State (Sperius Gallery). For the first time: Kuntliel Ar-jud, Temple Scroll; Mosaic Inscription from the synagogue at Rehov; Aleppo codex (not on view on Saturday); Ellore Sottass Jr. - From end product to product's end; Neolithic figurines from Shahr Hagolan. "Those were the days"; What is a self-portrait? The Apostle James by Rembrandt; First Ten Years of a Painter: Louis Cane 1925-1975.

Rockefeller Museum - Exhibit of the Model of the Holy Sepulchre, 18th-19th centuries. "Pomgranate Bowl" pottery from Lahav excavations, 8th century B.C.E. Special Exhibit: Prehistoric hunters' sites in northern Sinai.

Visiting hours: Israel Museum: Sun. Mon.-Wed., Thurs. 10 a.m.-5 p.m.; Fri. 10 a.m.-3 p.m.; Sat. 10 a.m.-2 p.m. Shrine of the Book, Billy Rose Art Garden: Sun. Mon.-Wed., Thurs. 10 a.m.-5 p.m.; Fri. 10 a.m.-3 p.m.; Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun. Thurs. 10 a.m.-5 p.m.; Fri. Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays may be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kasel. Free guided tours in English, Sun., Wed., 11.00 a.m.; Tues. 4.30 p.m. from upper entrance hall.

GALLERIES

Galerie Vision Nouvelle, Khutzel Hayotzer, Y.S. Hamikale. Original prints. Tel. 02-59894, 260081.

Tel Aviv

MUSEUMS

Tel Aviv Museum, 27 Sderot Shaul Hamolech. Exhibitions: Prints and illustrations by French Artists; Moshe Kupferman. Helena Rubinstein Pavilion: Creative Youth at Tel Aviv Museum. Visiting hours: Sun. Mon.-Wed., Thurs. 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tue. 10 a.m.-1 p.m.; 4-10 p.m. (Library 10 a.m.-4 p.m.).

Haifa

Visit the unique Haifa museums: Ancient and Modern Art, 26 Rehov Shabtal Levi. Tel. 232353-5. National Maritime, Tel. 536222. Illegal Immigration, Tel. 536218. Museo, Tel. 644480. Japanese Art, Tel. 63844. Museo Kato, Tel. 53482. Dagon Gosh Collection, Tel. 642221. Artists' House, Tel. 622395.

Haifa Theatre Club, 47 Rehov Yosef International and Israeli entertainment. Nightly except Sunday, Tel. 542842.

Other Centres

Shehar Gallery, Beit Herut, 7 km. north of Netanya, coast road. Original aquarels and pastels by Lubin, Gatter, Kossovsk, Holzman, and Halperin. Starting June 25 exhibition by Yair Anadi. Hours: 9 a.m. - 7 p.m. Tel. 083-96020.

Book your hotel with

ON Hotel Reservations Center

Infant flights and tours, car rental.

Tel Aviv, 111 Allenby St., Tel. 612667

Dizengoff sq. 4, Ramat. Tel. 248308.

Haifa, 22 Harzi St., Tel. 6494034

125 Hanassi ave., Tel. 82277

Jerusalem, 9 Shalom St., Tel. 224624

Netanya, 4 Harzi St., Tel. 22947

Beer Sheva, 31 Harzi St., Tel. 73308

The Hebrew University of Jerusalem

School for Overseas Students

Summer Courses Given

in English

First Session July 9 - August 1;

Second Session August 6 - August 25

Archaeology, Jewish Thought, History of Israel, Middle East Studies, Modern Israel - Politics and Society, Education, Art History, and Special Language Courses in Modern Hebrew, Biblical Hebrew, Arabic.

The summer courses are open to undergraduate and graduate students, as well as other adults with an academic background.

For Information Contact:

Department of Summer Courses, The School for Overseas Students, Mount Scopus, Jerusalem.

Tel. 02-583664, 02-583665.

Sun.-Thurs. 9 a.m. - 5 p.m.

Friday 9 a.m. - 4 p.m.

Rich and rare

BILL OF FARE

I HAD often wondered why Chez Simon was reputed to be one of the best restaurants in Jerusalem. My only memory of it, from a single visit several years ago, was of a large, bare room with an expanse of light wood paneled walls and plain tables and chairs to match, the whole place giving an impression of a bleak school or college refectory. I had no recollection at all of the food, good or otherwise.

It was a surprise, therefore, having climbed the stairs to the restaurant on Rehov Shammal, to be ushered through the bar into what seemed to have shrunk into a cosy and elegant room, not too brightly lit, with less than a dozen red-clothed tables and high-backed dark oak chairs, the walls broken by pictures which, if not distinguished, were certainly not offensive. The moment we were seated, a candle was lighted on our table, a plate of hot garlic toast was set down on it, and we were handed two enormous menus, behind which we were left to consider what we should eat. The fact that nobody bothered us until we emerged led us to hope that this was the kind of place that expects you to dine at leisure, and doesn't obviously want you to make room for the next customer.

My companion chose to start her meal with chopped liver. It wasn't "like Mama made it," unless Mama happened to be a French peasant noted for her coarse pate, of which this was a very acceptable example, if with a slightly sourish tang. That same Mama could also have been responsible for my tasty onion soup, with its lashings of toast and thick crust of cheese. The next dish that turned up for my companion was a generous - almost too generous, like everything else we were served - portion of roast duckling with

orange sauce which, though on the rich side, was nonetheless delicious. A simple green salad should have helped to neutralize the richness, but the dressing was to be too sharp for a palate accustomed to blander American and English cuisines.

I ordered *tournedos*, cooked rare. When it turned up even more underdone than I had bargained for, I rather diffidently asked the *maitre d'hôtel* whether it could be turned into medium rare. He could not have been more eager to oblige, and when it was restored to me it was the best steak I have eaten anywhere in Jerusalem for a very long time.

With our meat course came sauté potatoes, beans, succulent carrot, and rice rather oddly sprinkled with bits of shrimp - which had also taken the place of the more usual anchovies in my Caesar salad.

We resisted the temptation of the "dessert surprise" being flambéed at a neighbouring table and settled for something simpler. My companion's *chocolate mousse* was pleasantly fluffy and not too sweet, and my *crème caramel* was certainly made with fresh eggs; but both would have been more to our taste unadorned with nuts, glacé cherries and chunks of pineapple. The Turkish coffee was adequate.

The service throughout was excellent - unobtrusive, friendly and polite. It was this and the general atmosphere that helped to make our dinner an evening out rather than just a very good meal. The impeccable toilets also deserve mention.

We found ourselves ending up with a surprise after all two, in fact. We were offered a liqueur on the house (a choice of Grand Marnier, Courvoisier and Drambuie, no less); and the bill, including a half bottle of Avdat wine but excluding service, had somehow managed to climb up to IL679.□

A.C.E.

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50.5, 5.00 Profumo di Donna - Dino Risi

1.7, 1.50 Yellow Submarine - The Beatles

0.50 Yellow Submarine - The Beatles

2.7, 1.00 Love Me Tender - Elvis Presley

0.50 Les quatre cents coups - Francois Truffaut

2.7, 1.00 Tires sur le Planete - Francois Truffaut

0.50 Wild in the Streets - Christopher Jones

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WELCOME, VICE PRESIDENT MONDALE.

By WOLF BLITZER
Jerusalem Post Correspondent
WASHINGTON. — Democratic vice-presidential nominee Walter Mondale said yesterday he supports America's recognizing Jerusalem as Israel's capital and moving the U.S. embassy there from Tel Aviv.

The vice presidential nominee, who was warmly received by the Jewish leaders, insisted that the U.S. should not "crowd or push" Israel into dealing with the Palestinian issue, "nor can we impose our notions of a settlement on Israel."

Excerpts from a speech by Vice President Walter Mondale to a meeting of 100 Jewish leaders in New York City, reported in The Jerusalem Post on August 27, 1976.

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THE JERUSALEM POST-MAGAZINE

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Mixing old and new

SHOP TALK
Catherine Rosenheimer

PREMISES that formerly housed a grocery, in a side street off Ramat Gan's Rehov Bialik, have been transformed into an attractive and individual home-furnishing accessories shop called Helga. Its owner, Helga Meer-son, is a teacher of movement and gym by profession, but browsing in antique markets and mixing old and new items in her furnishing has always been her hobby.

Since opening her shop at 4 Rehov Hama'agal a month ago, she has had plenty of physical

exercise running around from the framemaker to the cushion maker, from suppliers in the Jerusalem and Jaffa markets to the cane craftsmen from whom she has ordered individual designs.

Attractive two-tier, glass-topped, circular trolleys in cane, with bottle compartments, sell for IL550 (all prices include VAT); 8 three-tier plant baskets are useful for indoors or out and sell at IL220; mirrors with plaited cane frames are IL300.

JEWELLERY is another specialty. Sturdy, rounded plain bangles in silver or gilded finish are IL280, and finer beaten or twisted silver ones sell at IL160. Polished



natural stones, in rich ginger colour or deep anthracite, are made up into oval pendants with silver surrounds, supplied with a black plaited cord, and there are matching signet-type rings.

Helga also has a range of very

inexpensive teenagers' rings in fine silver, with signs of the zodiac. For those with more Bohemian tastes there are choker necklaces combining one large painted ceramic bead with silver beads, and strung on a thong.

Unusual table and hanging lamps, some antique, some modern copies, are a specialty. There are art nouveau and Victorian-style brass oil-lamps with glass dome shades, similar ones converted from copper primus cookers, brass lanterns, and painted ceramic Persian light fittings. Prices are between IL1,000 and IL2,000, while simple ceramic bases in plain white or slate grey, matt glazed and with shades, sell at IL650.

There is also a good selection of brass and copper jugs, Turkish coffee pots, and big cooking pots, mostly of Beduin origin, which still have blackened undersides

from years of use on open fires.

WATERCOLOURS, oils, framed Arab embroideries and decorative enamels line the walls of the shop. They are for sale, but also add a lot of warmth and atmosphere. There is a very individual character to the shop, arranged like a private living-room rather than a strictly commercial venture. Walls and ceiling are finished in rough stucco and heavy dark-stained wooden ceiling beams support plants and the selection of light fittings.

While a large proportion of Helga's merchandise is of local origin, she also has a tempting range of American velvet-finish towels. There are off-beat stripes in black, ginger, brown and beige in various sizes, Afghan rug patterns in combinations of olive tones with brown and orange, and strong plain colours too. □

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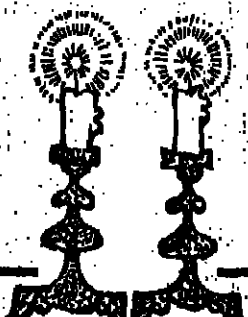
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July 7 8:30 p.m. Professor Shlomo Avineri, Hebrew University

Friday **ISRAEL: THEOLOGICAL AND NON-THEOLOGICAL REFLECTIONS**
July 14 8:30 p.m. Professor Emil Fackenheim, University of Toronto

Friday **30 YEARS BETWEEN JEW AND ARAB: REFLECTIONS ON ARAB ATTITUDES TOWARD ISRAEL**
July 21 8:30 p.m. Professor Yehoshua Barak, Hebrew University

Friday **AN EVENING WITH N.T.Y.**
July 28 8:00 p.m. Programme will highlight activities of American Youth in Israel

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EVENING OF SPANISH MUSIC AND DANCE Diana Blecher - dance and castanets. Zmira Lutsky, piano. Works by Albeniz, Casanovas de Falla, Frei, Granados.

CARTOON FESTIVAL Every Monday at 11.00 a.m. and 3.30 p.m. a different programme, in the auditorium. Every Tuesday between 4.30 and 6.30 p.m. **CLOWN AND STREET PERFORMANCE**. Clowning, juggling, music and games (in and around the Ruth Youth Wing). Entrance free.

FOR CHILDREN AND YOUTH

Tue., 4.7.78 - 4.30 p.m.
THE BEN-YITZHAK AWARD AND BOOK COLLECTION. The presentation of the Ben-Yitzhak award for outstanding illustration of a children's book by an Israeli artist, and opening of the Myer and Rosaline B. Feinstein Youth Wing Library (Ruth Youth Wing).

FILM

Tue., 4.7.78 - 6.00 p.m. and 8.30 p.m.
FELLINI'S CLOWNS. Dir. Federico Fellini

FOR CHILDREN AND YOUTH

Wed., 5.7.78 - 3.30 p.m.
THIS CHILD IS... ME! Show for children ages 4-10, in the auditorium.

FILM FOR CHILDREN & YOUTH Thur., 4.7.78 - 11.00 a.m. and 3.30 p.m.

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CONCERT

Sat., 5.7.78 - 9.00 p.m.
SCHUBERTIAD. Works of Franz Schubert with YANNULA PAPPAS - mezzo-soprano and ALAN STERNFELD - piano. SHLOMO SHOHAT - horn, GARRY BOVVER - clarinet.

Visiting Hours: Israel Museum: Sun., Mon., Wed., Thur. 10 a.m. - 5 p.m. Tue. 4 - 10 p.m. Fri., Sat. 10 a.m. - 2 p.m. Shrine of the Book and Billy Rose Garden as Museum but Tue., 10 a.m. - 10 p.m.

Rockefeller Museum: Sun. - Thur. 10 a.m. - 5 p.m. Fri., Sat. 10 a.m. - 2 p.m. Paley Center, the Rockefeller Museum.

During the month of July, there will be art workshops for children, youth, and adults, in the Ruth Youth Wing. Registration in Youth Wing office.

Monday, July 8, free day, courtesy of Janice Levin.



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Woman returns with new-born kids. (Below) Brond is prepared like the Israelites baked matzot. (Photos: Hundi)



goats. After getting the sheikh of a semi-nomadic tribe to introduce her to a family with herds, she was invited to accompany the young women and girls on their grazing duties.

Sitting on Negev hillsides, Gillian would have long, intimate conversations with the women. She found them to be much freer in their talk on personal subjects away from the confines of the family encampment. They would discuss such matters as what a girl is to do when she can't get pregnant, the problems of living with your husband's second wife, the experience of marrying off a son.

Gradually, a picture began to take shape in Gillian's mind, and it was this picture that she was now trying to show to an audience that had come all the way from America to confirm its certainty that the Beduin woman is to be terribly pitied.

"BEDUIN WOMEN are beginning to enter areas where they would never have dared to appear just a few years ago," Gillian explained to her group of feminists. "It is the woman, for example, who collects the children's allowance cheque from the National Insurance Institute. This has given her the freedom to go into stores and buy things her husband would never have bought for her like fancy lingerie, or a baby carrier."

The money has also enabled the woman to do things they would never have dreamed of doing only a generation ago. Gillian described the case of one of the women in the tribe she lived with who bought two cows with her insurance payments, and used them to start her own business.

The idea that Beduin women are entirely segregated from the men is not altogether true, Gillian told the group.

"Segregation does exist, but it tends to lessen as a woman grows older. It is most strict between puberty and marriage, when young girls are often restricted to the home and are taken away from school. This can lead to a great deal of frustration."

But older women, who are not as restricted as young females, will even freely discuss such subjects as sex in the presence of males. Gillian recalled listening to one of her friends telling a mixed group of Beduin about the experience of her husband discovering her public hair for the first time. The men were so embarrassed that some of them had to get up and leave.

A WOMAN, Gillian told her audience, has access to certain information which gives her power over her men. The Ms. readers lit up with excitement upon hearing this and begged for examples.

"When the son wants to marry," she said "he knows that his mother is the only one who has information about the available girls in the tribe. She is also the one empowered to go out scouting on matchmaking visits to other families."

Marriage and its intricacies was of special interest to the visitors.

"Beduin women are not really bought in marriage," Gillian told them. "The money transferred in the marriage ceremony is viewed by the two families as payment for the right of ownership over the women's children. It is really compensation to the girl's family for the loss of a daughter and it is often used by the recipients to obtain a wife for one of their sons."

It is true that a young Beduin girl usually has no choice in the matter of a mate. The daughter never hears directly from her mother when an arrangement has been made and when she is likely to be taken away from her home. But Gillian described how, in most instances, the girl's friends know about the impending match and tell her about it. Despite her prior knowledge, when the boy's family comes to fetch her, she must feign surprise and reluctance, and struggle before finally allowing herself to be taken away.

IN RARE cases, a Beduin girl can elope with the man of her choice. In other instances, when she hears of the match and it dissatisfies her, she has the right to go to the sheikh of the tribe and ask him to try to stop the marriage. Here she places herself under the protection of the sheikh, and the chances of the marriage being called off are fairly good.

When a Beduin woman is widowed or divorced, she is free to choose a second partner if she wishes. Often, however, she is under pressure from her first husband's relatives to marry one of his brothers, so that the family does not lose its rights to the property. And the woman herself often prefers such an arrangement, because it enables her to keep her children. But more and more women are electing not to remarry, preferring to collect their first widow's pension and remain independent.

"But what about divorce?" the Americans were anxious to know. They held the general view a Beduin husband only had to declare "I divorce thee" three times in public and he was free.

"The man must make this formal gesture," Gillian explained, "but the woman can often provoke or manipulate a situation so that the man has no choice."

She described a case in which a man had taken a second wife and no matter how they tried, the two females simply could not get along together. The first wife came out of the family tent one day brandishing her husband's rifle and threatening to kill everyone if she were not granted a divorce. Her husband promptly granted her a separation.

A BEDUIN woman has the right to return to her family at any time if she is dissatisfied with the relationship with her husband, according to Gillian. But she is more likely to take such a step when her sons are old enough to be able to support her on their own.

"Beduin men live in two different worlds. They are constantly moving from one social constellation to another, from the big city to their tent. A man will greet visitors with a keffiyeh on his head at home, but he often goes bareheaded in Beersheba," she explained by way of illustration.

She also thinks that there is much to envy in the life of the Beduin woman. "Their lives are somehow more manageable. They are more content and seem to me to be happier than the Western woman. I envy them because they have a limited number of real choices. Our modern life is full of difficult decisions and is so much more confusing."

And, probably more confused than ever, the liberated Ms. readers fled into their tour bus for a visit to their "down-trodden" sisters in a local Beduin encampment, and an authentic Beduin feast served, as tradition dictates, by the males of the tribe. □

הכנאם לשיח

VINCE BARNETT, a diminutive, jug-eared actor who had supporting roles in *Scarface* and other epics of the '30s, supplemented his income by hiring out at snazzy dinner parties as a fake waiter who "accidentally" spilled soup on the guests and insulted them. This singular form of humour, says Arthur Griffiths in *The Movies*, was much prized by Hollywood hostesses.

We have our local counterpart to Mr. Barnett in Aryeh Naor, the government secretary, who makes a profession of insulting the public's intelligence by uttering outrageous statements about archaeology at Shilo or Mr. Begin's state of health, for instance, or by professing ignorance of matters that are public knowledge.

"One may cover over secret actions," Montaigne wrote, "but to be silent on what all the world knows, and things which have bad effects which are public and of so much consequence is an inexcusable defect."

People will swallow anything, as Linda Lovelace has amply demonstrated, if it is presented to them with a serious demeanour; a serious manner implies serious intent.

William Stanley Sims, a New York accountant, once appeared on the list of speakers at a meeting of the American College of Surgeons as Vienna's "Dr. Erich von Austerlitz" and proceeded to deliver a rapid-fire account in impeccable medical jargon of an operation he had performed. The distinguished audience gradually became aware that he was claiming to have removed the patient's entire alimentary canal, turned it upside-down and stitched it back in position. After a bewildered silence, a dazed member of the audience asked, "What was the patient's complaint?"

"Hiccups," said Sims.

BUT THE pathetically transparent Mr. Naor does not deliver his statements deadpan. He is a watcher; as he plants his darts in his victims his alter ego carefully observes the results. His eyes dance with malevolent glee because he believes he is putting one over on them but, at the same time, he suffers from the delusion that they are not aware that they are being conned. This is what sets him apart from those other masters of the studied insult, Mordechai Shiffman, the former Bigged spokesman, and Moshe Druck, the former spokesman for the Ministry of Religious Affairs, whose apoplexy-inducing masterpieces, answering Letters to the Editor have never been bettered.

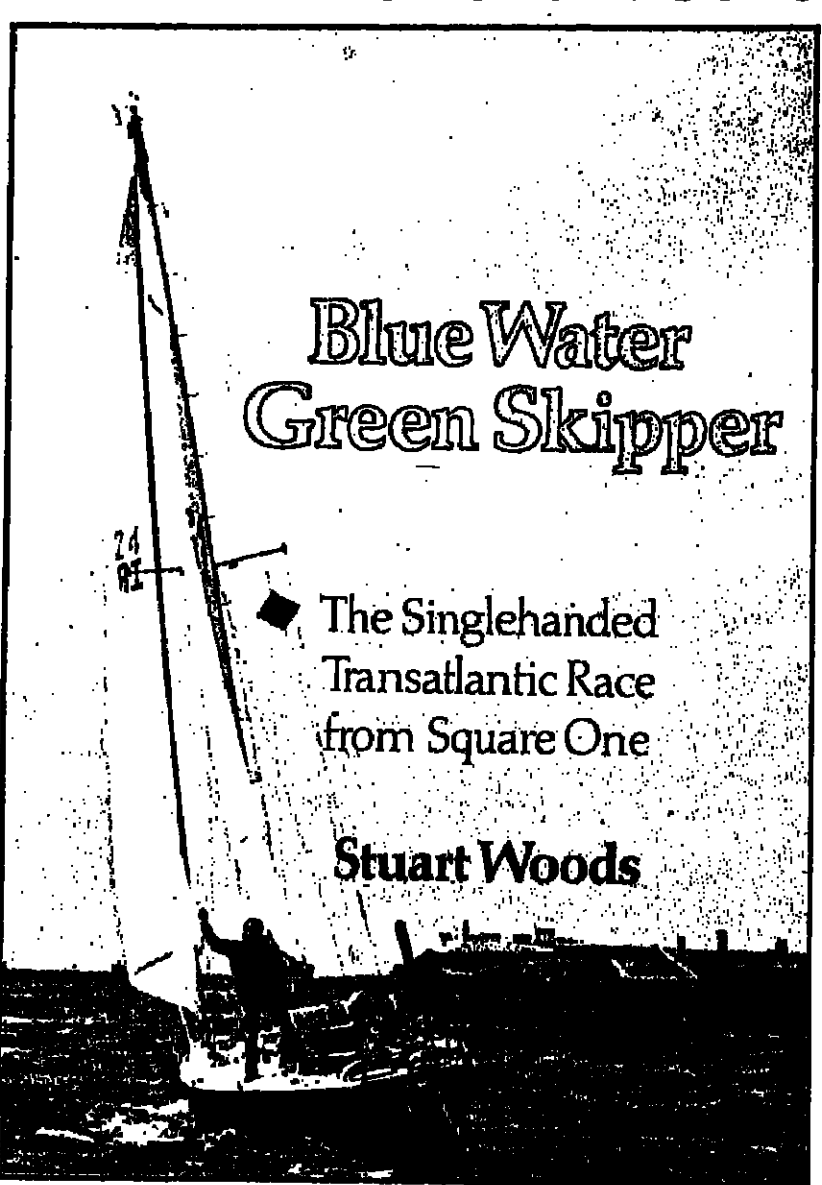
Freud said that the artist is a dreamer who is in control of his dreams; he invents a world, and persuades other people to live in it. Mr. Naor fails by this yardstick: he is no artist and is constitutionally incapable of attracting tenants who would accept his terms.

Mind you, the Begin Government may very well be doing all the wrong things for the right reasons but, to paraphrase Will Rogers, whenever the cabinet is in session I feel the same as when Baby gets hold of a hammer.

Wodehouse's "Gift" (pp. 1-10) "The Little Woman" (pp. 11-12) "The Little Woman" (pp. 13-14) "The Little Woman" (pp. 15-16) "The Little Woman" (pp. 17-18) "The Little Woman" (pp. 19-20) "The Little Woman" (pp. 21-22) "The Little Woman" (pp. 23-24) "The Little Woman" (pp. 25-26) "The Little Woman" (pp. 27-28) "The Little Woman" (pp. 29-30) "The Little Woman" (pp. 31-32) "The Little Woman" (pp. 33-34) "The Little Woman" (pp. 35-36) "The Little Woman" (pp. 37-38) "The Little Woman" (pp. 39-40) "The Little Woman" (pp. 41-42) "The Little Woman" (pp. 43-44) "The Little Woman" (pp. 45-46) "The Little Woman" (pp. 47-48) "The Little Woman" (pp. 49-50) "The Little Woman" (pp. 51-52) "The Little Woman" (pp. 53-54) "The Little Woman" (pp. 55-56) "The Little Woman" (pp. 57-58) "The Little Woman" (pp. 59-60) "The Little Woman" (pp. 61-62) "The Little Woman" (pp. 63-64) "The Little Woman" (pp. 65-66) "The Little Woman" (pp. 67-68) "The Little Woman" (pp. 69-70) "The Little Woman" (pp. 71-72) "The 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Wind in the billows



Blue Water Green Skipper

The Singlehanded Transatlantic Race from Square One

Stuart Woods

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Meir Ronnen

Buckley, editor of the ultra-conservative *National Review* and host of TV's *Firing Line*, comes across in this frank piece of autobiography as a warm-hearted, tough and unabashedly

mother. One of his crew was his jolly sister-in-law. Everyone was enjoined to keep a log; three of them are woven into a humorous narrative.

The trip, via Bermuda and the Azores, took a month; 4,400 miles from Miami to Gibraltar. The party was fortified with good music, gourmet food and fine wines but there were times when both cooking and digestion were out of the question.

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But whatever the pains and disasters of his personal life, he never failed to put in his four or five hours a day stint of writing which was both compensation and refuge for his private wounds. And what a compensation it was, bringing him fame, riches, honours from people and institutions he respected and a most beautiful house, the Villa Mauresque which he filled with great works of art. "And all this should only be undertaken in cold blood, and on a full stomach."

But he can be very profound, too, like when Berny asked him the quickest way to be a pro writer, Leo advised him to support causes like Disarmament Today. If you want to be a son writer, on the other hand, compose patriotic petitions against things like Boycott Egyptian Measles or Stamp Out Jungle Fever.

Then Mrs. Maugham had a good idea. "Leo," she says, "still weak with laughter, 'you could be another Shakespeare. Why don't you write it all down in a book?'"

And Leo, may G-d forgive him, did.

It is a work that no middle-aged Miami pool-side entertainer or single-mingle Romeo can afford to be without.

Julius E. Rosen

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However, the body of the book lies in the more detailed exposition of Israel's case that Herzog presents in the 10 short chapters that follow. In these, he deals with such subjects as Israel's stand on the administered territories, the nature of the PLO, the settlements, the fate of Jerusalem, current processes in the Arab world, Israel and the UN, and Israel's contribution to international cooperation. Though lucidly written and clearly argued, these chapters offer very little if anything that is new and very much that is extremely familiar. Though eloquent, this is very clearly a standard presentation of Israel's case, and anyone looking for new insights or an original analysis will not find them here.

In addition, Herzog has the tiresome habit of extending to the essays the rhetorical technique that he employs in his speeches. It is perfectly understandable that, when faced with a forum such as the United Nations General Assembly, he should ignore the delegates, whom he obviously has little chance of convincing, and appeal instead to such higher authorities as "the

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The final 60-odd pages of the book contain the texts of a number of documents pertaining to the conflict, including Israel's Declaration of Independence, the PLO Covenant, the Disengagement Agreements, and the resolutions of the 13th Palestinian National Council. These documents are not vital for an understanding of the rest of the book and one has the feeling that they were included only to pad out the material to book length.

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Players

VAGABOND STARS: A World History of the Yiddish Theatre, by Nahma Sandrow. New York, Harper & Row, 436 pp., \$20.

Mendel Kohansky

THE YIDDISH theatre sprang into life out of practically nothing in Rumania in the third quarter of the 19th century, reached peaks of popularity in Eastern Europe and even higher ones in the U.S. several decades later, and began its slow decline between the two world wars. It ceased being a force in Jewish cultural life about a hundred years after it was born. The murder of millions of Jews in Europe, and the cultural assimilation of Jews in the U.S., reduced its audience to practically nil.

Decline breeds scholarship. The Yiddish theatre, about which little except memoirs was written, all through the years, has recently become a subject of serious studies, especially in America, and Nahma Sandrow's *Vagabond Stars* (the title is borrowed from Sholem Aleichem's novel about Jewish actors) is one of them.

It is the most comprehensive book on the subject in the English language, and as far as my knowledge reaches, in any language, including Yiddish. It combines scholarship with lively, occasionally too chatty, writing. Unlike other books written in America on Yiddish and its culture, it avoids the patronizing attitude, the sentimentality, the vulgarities of a Leo Rothen and his joys, Oy Vey, of Yiddish.

THE BOOK is the result of an impressive amount of research, tracing the development of the Yiddish theatre wherever it flourished. It is replete with long quotations from plays, bristling with thousands of names, enlivened by anecdotes. It does not reach too deep below the surface to examine the socio-historical background, as did Irving Howe in his admirable chapter on the Yiddish theatre in America in *The World of Our Fathers*, but the full picture is there, and full indeed it is.

The last chapter is melancholy. The author quotes conversations with the fanatics of the Yiddish theatre, as fanatical as only those fighting for a lost cause can be. "Don't patronize Yiddish theatre!" one of them cried out to Nahma Sandrow when she innocently remarked that the Yiddish theatre was "so, uh, theatrical." "It's just as good as American theatre!" And that, says the author, "is where I discovered the raw nerve."

I MYSELF discovered that raw nerve about the same time, some two years ago, when an article of mine in *The Post* on the demise of the Yiddish theatre occasioned an unbelievably vicious attack in the *Jerusalem Daily Forward*, the last remaining Yiddish newspaper in America. It itself, desperately fighting for survival, I was told, denounced as the "well-known Jewish anti-Semite" who spent his time fighting Yiddish culture, and a brief and clear statement of what Reform Judaism means to several months later, when I was giving a lecture in Los Angeles, a series of statements of elderly men and women appeared in the hall, all mazes of statements, and brandishing the *Forward* article, to demonstrate against me. I at different times in a rapidly changing world.

Restating truths

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However, the organizers of these pleasant synagogue services had the temerity, too, to conduct some of the services in the vernacular, shorten the service and — what was more to the point — eliminate some ideas that they felt were "out of date." Not to mention other attempts at adaptation, such as musical accompaniment, sermons delivered in German, and the introduction of the ceremony of confirmation into the religious calendar of the sect.

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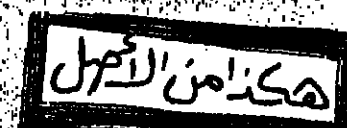
Conservative Judaism and

Jewish Law, the first of a series of "readers in Conservative Judaism," opens with an essay by the late Louis Ginzberg in which Frankel's so-called "Positive-Historical Judaism" is surveyed and analyzed. The theme of the essay, written in 1898, is Jewish law as an expression of the religious consciousness of the Jewish people. This is purportedly based on the Talmudic position that "whatever observance is spread through the whole community must not be abrogated by any authority." However, even Ginzberg admitted that it was "remarkable" how little clarity there exists concerning Frankel's own conception of Judaism.

The same lack of clarity, in greater or lesser measure, pervades all the other 17 contributions, written by such prominent authors as Jacob Agus, Robert Gordis, Abraham Heschel and Isaac Klein. There are also Mordechai Kaplan and Louis Jacobs, whom one hadn't taken as known followers of Conservative Judaism.

The editor, Prof. Seymour Siegel, promises other volumes in the series "Studies in Conservative Jewish Thought," of which this is the first. Coming volumes are to include "readers" dealing with the Conservative approach to theology, ethics, the family, society, and Messianism.

What We Believe is the second in a series of three paperback volumes carrying the general title, *Reform Judaism Today*. Book

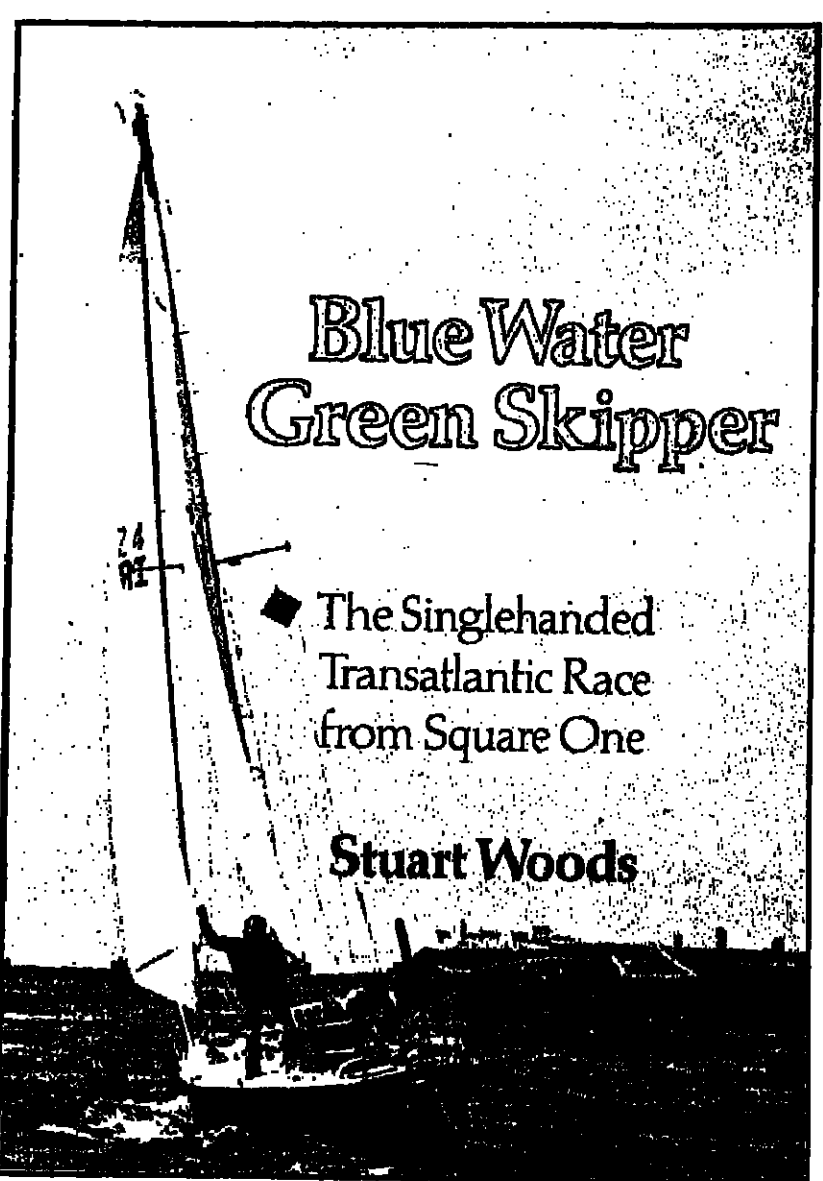


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I am not sure where Maugham stands today in the literary snakes-and-ladders. Perhaps his reputation has never fully recovered from the scathing attack made on him by Edmund Wilson, who called him a catchpenny philosopher, second-rate and his language a tissue of clichés. Re-reading Maugham, I did find him a bit dated and slow. His play (for that is what it seems) makes the reader identify with the urbane world-wise and weary storyteller, whilst very in-gratiating, seems a bit contrived did.

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Aviva Eisen-Pas

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FRIDAY, JUNE 30, 1978
1957-58, SHALOM, YAGLE

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One is entitled *Reform in the Process of Change*, while Book Three is called *How We Live*.

All three volumes are based on a kind of manifesto, drafted by Eugene Borowitz himself, which was prepared in 1976 to mark the centenary of a gathering of Reform scholars said to have "set out to do for Judaism what the early rabbis had done after the destruction of the Temple — to restate timeless truths in terms that the Jewish people could identify with, and live with, in a new age."

The result was a document called "Reform Judaism: A Centenary Perspective," and Dr. Borowitz's three short volumes reflect not only the conclusions formulated in that document but also the discussions that preceded its adoption by the Central Conference of American Rabbis. Given the material at his disposal and the difficulties involved in the formulation of any precise positions on Judaism and Jewish topics outside Orthodoxy, the author has done a magnificent job of summary and presentation.

All in all, in fact, the enterprise seems to be a far more successful and direct one than the Rabbinical Assembly's rather more ambitious project involving a series of collections of essays and papers written throughout a span of some four decades. While Dr. Borowitz's three volumes present a brief and clear statement of what Reform Judaism means to Reform Jews today, readers of the series on Conservative Judaism are bound to be lost in a maze of statements, and restatements by different authors, at different times, in a rapidly changing world.

Players

VAGABOND STARS: A World History of the Yiddish Theatre, by Nahma Sandrow. New York, Harper & Row. 436 pp., \$20.

Mendel Kohansky

THE YIDDISH theatre sprang into life out of practically nothing in Rumania in the third quarter of the 19th century, reached peaks of popularity in Eastern Europe and even higher ones in the U.S. several decades later, and began its slow decline between the two world wars. It ceased being a force in Jewish cultural life about a hundred years after it was born. The murder of millions of Jews in Europe, and the cultural assimilation of Jews in the U.S., reduced its audience to practically nil.

Decline breeds scholarship. The Yiddish theatre, about which little except memoirs was written, all through the years, has recently become a subject of serious studies, especially in America, and Nahma Sandrow's *Vagabond Stars* (the title is borrowed from Sholem Aleichem's novel about Jewish actors) is one of them.

It is the most comprehensive book on the subject in the English language, and as far as my knowledge reaches, in any language, including Yiddish. It combines scholarship with lively, occasionally too chatty, writing. Unlike other books written in America on Yiddish and its culture, it avoids the patronizing attitude, the sentimentality, the vulgarities of a Leo Rosten and his joys, Oy Vey, of Yiddish.

THE BOOK is the result of an impressive amount of research, tracing the development of the Yiddish theatre wherever it flourished. It is replete with long quotations from plays, bristling with thousands of names, enlivened by anecdotes. It does not reach too deep below the surface to examine the socio-historical background, as did Irving Howe in his admirable chapter on the Yiddish theatre in America in *The World of Our Fathers*, but the full picture is there, and full indeed it is.

The last chapter is melancholy. The author quotes conversations with the fanatics of the Yiddish theatre, as fanatical as only those fighting for a lost cause can be. "Don't patronize Yiddish theatre!" one of them cried out to Nahma Sandrow when she innocently remarked that the Yiddish theatre was "so, uh, theatrical." "It's just as good as American theatre!" And that, says the author, "is where I discovered the raw nerve."

I MYSELF discovered that raw nerve about the same time, some two years ago, when an article of mine in *The Post* on the demise of the Yiddish theatre occasioned an unbelievably vicious attack in the *Jewish Daily Forward*, the last remaining Yiddish newspaper in America. It itself desperately fighting for survival. I was denounced as the "well-known Jewish anti-Semite" who spent his life fighting Yiddish culture. And several months later, when I was giving a lecture in Los Angeles, a phalanx of elderly men and women appeared in the hall, all brandishing the *Forward* article, to demonstrate against me. I could not help admiring their spirit.

THE JERUSALEM POST MAGAZINE
JERUSALEM TUESDAY, JULY 3, 1978

PAGE NINETEEN
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מאמרים

THE JERUSALEM POST

30 YEARS AGO

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The Jerusalem Post was known as the Palestine Post until April 13, 1960.
June 24-30, 1948

THE PALESTINE POST

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

EDITORIAL

Monday, June 21, 1948.
Sivan 21, 5708, Shaban 21, 1367

The generals

MORE than natural curiosity will be satisfied today by the gazetting at last of the names of the chiefs of the Defence Army of Israel. The Jews have waited long to pay tribute to the men who during the many years of undeclared war against them prophetically saw the coming of the declared war, prepared for it, organized against it, and then, when it broke out in all its nakedness, led with equal success the Jewish defence in the first phase and the attack in the second phase. Now the Jews are glad to be able to know their military leaders and in doing so they will also remember those, like the late Dov Hoz and Eliahu Golomb, who passed away before they could savour the justification of their efforts, and like Colonel David Marcus, killed in the moment of accomplishing battle.

It only adds to the distinction of the Jewish military leaders to note that their names have been published against their own wishes. It was not only necessity that made the personnel of the Jewish fighting forces anonymous. Jews have never gloried in war. Bloodshed for its own sake or for the motives usually rationalized out as its excuse has always been abhorrent to them. The heroes of Jewish history have been prophets, teachers, poets, not generals; and those who combined armed with civic service to their people are honoured more for the latter. Moses, who was not allowed to enter the Promised Land, but who was the Lawgiver, not Joshua the conqueror, dominates the generations of Israel; David is revered for his Psalms, not for his wars. And the Maccabees are remembered for their sacrifices for Jewish independence, rather than for their expansion of territory. Ahba, the Rabbi, ranks in Jewish estimation far above his contemporary, Bar Kochba, the soldier.

It is perhaps the most hopeful portent for the social basis of the nascent State of Israel that this generation of Jews is following these civilized traditions.



The first chief of the General Staff of Zahal, Jacob Dostrovsky (Dor).

Haganah to Army

TEL AVIV, Monday, June 28. — At the Israel Army General Staff Headquarters somewhere in Palestine, a number of top staff officers yesterday pledged allegiance to the State of Israel and to its Army as the Minister of Defence, Mr. D. Ben-Gurion, administered the oath.

At Army services today officers and men will take the oath. The names of the Commanders and Staffs, which have long been kept secret, will be disclosed, thus making the complete emergence of the "Haganah" from the underground as the Defence Army of Israel.

At the ceremony yesterday, the Chief of the General Staff, Jacob Dostrovsky, was absent because of illness. The Defence Minister addressed the men, stressing the privilege of being able to serve the Jewish State in the Jewish Army in its own homeland — a privilege, he said, which had been denied to hundreds of thousands of Jewish soldiers in all lands throughout the centuries.

Following the ceremony, Area Commanders returned to their commands, and administered the oath to their staff officers who, today, will in turn give the oath to their men. The ceremony will take place in all Army camps in Israel, and by day's end every soldier will have pledged himself to dedicate his life to "The defence of the homeland and the freedom of Israel."

The Chief Rabbinate here has prepared a special prayer for the occasion to be recited at Army services today for the first time. The pledge which every member of the Army will take is:

"I pledge allegiance to the State of Israel: to its laws and duly constituted authorities; and I undertake to accept without condition or reservation the authority of the Israel Defence Army; to obey the orders and instructions issued by its authorized commanders and officers; and to dedicate my strength and my life to the defence of the homeland and the freedom of Israel."

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And *A Midsummer-Night's Dream* without the music of its poetry, without the power of its rhetoric, is like *Hamlet* without the Prince of Denmark.



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Translated by Miriam Arad. By arrangement with "Ma'ariv."

Israelis had a bank 46 years before there was an Israel.

yours since 1902

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מכאן לאחור

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TEL AVIV, Monday, June 28. — At the Israel Army General Staff Headquarters somewhere in Palestine, a number of top staff officers yesterday pledged allegiance to the State of Israel and to its Army as the Minister of Defence, Mr. D. Ben-Gurion, administered the oath.

At Army services today officers and men will take the oath. The names of the Commanders and Staffs, which have long been kept secret, will be disclosed; thus making the complete emergence of the "Haganah" from the underground as the Defence Army of Israel.

At the ceremony yesterday, the Chief of the General Staff, Jacob Dostrovsky, was absent because of illness. The Defence Minister addressed the men, stressing the privilege of being able to serve the Jewish State in the Jewish Army in its own homeland — a privilege, he said, which had been denied to hundreds of thousands of Jewish soldiers in all lands throughout the centuries.

Following the ceremony, Area Commanders returned to their commands, and administered the oath to their staff officers who, today, will in turn give the oath to their men. The ceremony will take place in all Army camps in Israel, and by day's end every soldier will have pledged himself to dedicate his life to "the defence of the homeland and the freedom of Israel."

The Chief Rabbinate here has prepared a special prayer for the occasion to be recited at Army services today for the first time. The pledge which every member of the Army will take is:

I pledge allegiance to the State of Israel: to its laws and duly constituted authorities; and I undertake to accept without condition or reservation the authority of the Israel Defence Army; to obey the orders and instructions issued by its authorized commanders and officers; and to dedicate my strength and my life to the defence of the homeland and the freedom of Israel.

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Death in Vienna

Meir Ronnen

THERE IS something about Austria, and more particularly Vienna, that seems to bring out a certain sickness in men's souls. Since the Middle Ages its citizens have sought or denied God in a way that has affected all the products of its culture. Its humanist strivings have all tried to relate man to God. In the process, the after-life has assumed greater importance than making the best of life on earth. Death has triumphed over life. It is not surprising that Vienna has long had one of the highest suicide rates in the world; and it is not surprising that suicide was not confined to the few thousands who made up the intense intellectual and artistic life of Vienna. It is only recently, too, that the working-class Viennese have emerged from the grinding poverty that followed the city's 19th century industrialization.

It is Vienna that has given us that sado-masochistic tradition in art, from Gothic woodcuts to the Expressionists and Fantastic Realism, from Schiele to Schwarzkogler, Gunter Brus and Hermann Nitsch, as well as their bloody "aktionen" happenings of the 1960s. And now comes Walter Pichler, whose drawings at the Cohen Print Gallery of the Israel Museum show that he is yet another heir to this tradition.

Pichler, 42, is the son of Catholic South Tyrolean peasants and a war child. He seems obsessed with the idea that gullible man lives only for death. The stuff of his ink and egg-tempera drawings, some of them studies for his sculptures of personalized altars, hearths and crucifixes, are chairs designed for suicide, and crucifixes designed as tumblers or hearths. His skeletons become architecture, bones and parts of the spinal cord become engineering members. Pichler tries to merge the body with the world of death. Skulls are trepanned, figures (the artist) lie with stakes in their breast, while the beasts of the mind are disemboweled. These martyrdoms, both in style and content, go back to the 15th century, though Pichler's work is essentially contemporary in handling. His pencil lines are almost free associations.

Contrasted with these are some precise, beautifully handled semi-architectural renderings of symbolic constructions, notably that of a bird house, intended as a sarcastic comment on man's acceptance of conventions. Most of the drawings are captioned (in German) but the Museum's translations are occasionally inadequate: one crucifix with wheels is entitled "Pichler's Death Cart," which the Hebrew renders merely as "Cart."

Influences abound. There are obvious references to Pichler's studies of Brancusi, Giacometti and Egyptian funerary art. But all these have been fused into an intensely personal statement. Pichler deals not just with art but with the very stuff of life and death as he lives it.

A recent personal note on Pichler's relation to humanist traditions appears at the entrance to the show. Unfortunately, the Museum has not been fit to give it an attribution. Actually, it is a foreword by Curator Tona Fleischer, to a small catalogue which does not otherwise give any

information about the artist, not even his full name, age or origins. The Museum remains curiously unprofessional in these basic matters.

SALVADOR DALI is a very different cup of tea. Or rather, glass of vermouth, sweet. He is no longer the portentous oracle of surrealism, but a light-hearted illustrator of romantic poems. A very singular collection of hand-coloured etchings shows him at his best and presents a side of Dali that no museum here could offer. Apart from perspective vastnesses and a work with some hollowed fruit, surrealism is barely evident. The etchings also bring out a feeling of Dali's hand, something that is much less evident in his generally pretty lithographs, only one of which is on show here. The works range from 1964 (an almost hermaphroditic crucifixion) to last year. This handsome gallery always manages to give us something different (Wien Gallery, Rehov Malki, Yemin Moshe).



Salvador Dali: "Gretchen Esmarande," hand-coloured etching, 1977 (Wien Gallery, Yemin Moshe).

YOEL TENE (Tenenbaum) came here from Lodz in 1920, at the age of 21, and died in 1978. He made a mild reputation as a middling sculptor after having been "discovered" by Prof. Boris Schatz, who brought the young halutz stonecutter to the Bezalel in Jerusalem from a construction job at Migdal, near Tiberias. Tene also drew and painted and took part in the famous Tower of David show. During the '20s he also spent two years in Paris, where he won a prize for a medallion honouring Baron Hirsch, before returning to Tel Aviv to help pioneer the concept of "kibbutz art."

The Debel Gallery, with much justification, is now "rediscovering" Tene as a painter, showing canvasses from the '20s and one from the '40s, as well as a few later watercolours. The canvasses, some painted on sackcloth from Kibbutz Tel Yosef, have been cleaned and most of them not only look like new but positively glow with the joyous (violet-cum-blue) Reiter colour of which Tene was a master.

Results are varied according to period and influences. A romantic, idealized, romantic Arab couple from 1925 when Tene began at the Bezalel, is derived from Abel Pann. But when Tene's return from Paris we see a growing primitive and formalist influence, particularly in two very beautiful

but awkwardly drawn works: "Woman with a goat" (1928; a minor masterpiece), and "Dovecote at Tel Yosef" (1929). Both deserve to be in museum collections.

These paintings have a great deal in common with earlier works by Rubin, Mokady and Tagger, though without necessarily resembling them: there is the same mixture of formalized and consciously naive drawing, the same gouache-like use of oils where white is used to eliminate the dark-light contrasts between the strong colours, thus adding to their chromatic contrasts. But this was also an Orphist trait in Paris; one immediately thinks of Robert Delaunay, who may also have influenced Rubin. Of note too is the proto-pop "Cow and Calf" (1928). Tene's portrait of Rubinstein (1930) recalls Rubin's famous (and better) painting of Uri Zvi Greenberg. Well worth seeing (Debel Gallery, Elin Karem).

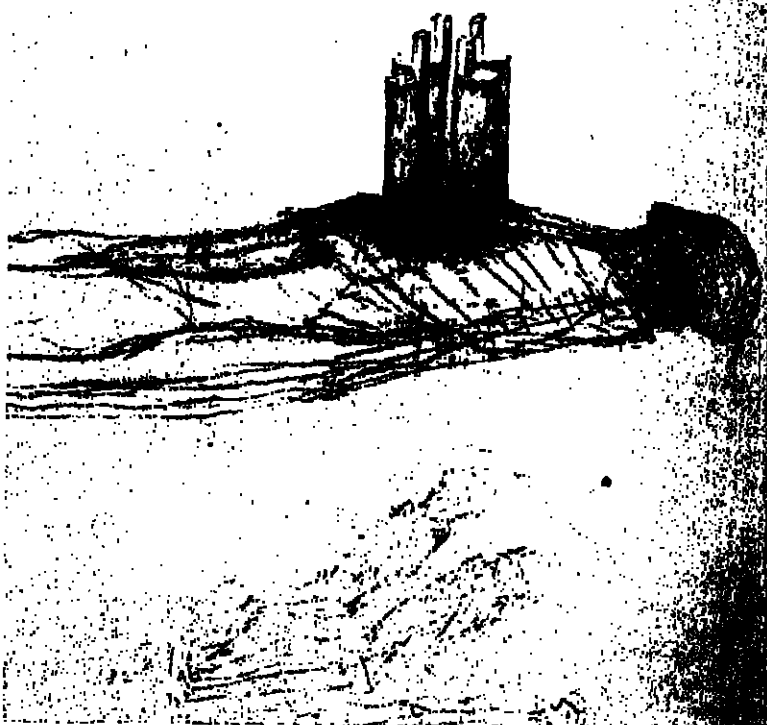
AVIGDOR STEMATSKY, born in Russia in 1908, came here in 1922, just before his fellow Russian, Joseph Zaritzky. Somewhat tragically for Stematisky, he has remained in Zaritzky's shadow ever since. Stematisky's current show is something of a retrospective, with watercolours from 1946 to 1977, although one delightful little work from 1939 is also included.

By some odd chance, most of the works chosen for the show are in some way related to similar developments in the works of Zaritzky along the road from formalized genre landscapes to lyrical abstraction. Some of the few mixed-media works on show also invite comparisons with those of the late Melroviitz. The selection also demonstrates that Stematisky has jumped back and forth in time, turning to earlier styles and mannerisms. The show is not hung by date, which further adds to the difficulties of seeing it as a retrospective. A few of the abstract watercolours are very flat and quite lacking in texture.

Nevertheless, there are some very fine, sensitive works on show (Printers Gallery, 23 Ramban, Jerusalem).

BELLE MELZER TOREN is a graduate of Bennington who settled at Kibbutz Gevulim in 1974. Her acrylics on unlined canvas are excellent demonstrations of the staining technique and she is gifted with a pleasant colour sense. Yet her works remain merely decorative. Far better in composition than her acrylics is a little greenprint (a). YOSHI LEVI is a graduate of the High School of Art in Tel Aviv and a recipient of Sharet Fund awards. His mixed-media near-monochrome paintings on canvas and paper are abstract-expressionist combinations of elements of Franz Kline, Diebenkorn and Aroch. Rather coldly calculating in their effectiveness. Both these young artists demonstrate above-average skills, but little evidence of an individual artistic soul (Jerusalem Theatre Gallery for New Artists). Till July 8.

RUTH LEVIN shows "Impressions from Shal," oil crayons on paper that are chiefly in line but which also employ masses of colour. Most are slight but one that has been organized in a particularly meaningful manner in the near-abstract to the right at the top of the gallery's staircase. Downstairs are three beautiful new paintings on paper: by MOSHE KUPFERMAN, two of them held together by a grid incised into the colour. Kupferman's ability to ring changes on a stretch of flat pigment is downright uncanny (Gallery Gimmel, Shalom 27, Jerusalem). □



Walter Pichler: "Stakes in the breast," pencil, 1976 (Israel Museum).



Yoel Tene: "Woman with goat," oils, circa 1927 (Debel Gallery, Elin Karem).



Avigdor Stematisky: watercolour (Printers Gallery, Jerusalem).

Prints without bite

Gil Goldfine

EVERY style, technique and manner of graphic art created in this country over the last six decades is being aired at the Tel Aviv University's exhibit devoted to the "history" of Israeli graphics.

Arranged chronologically, the show begins with early realistic line etchings by Lilien (1917) and concludes with a recent conceptual-oriented serigraph by Cohen-Gan. In between, the spectator is showered with more than 75 prints by close to 30 artists.

Expressionistic black and white woodcuts by Struck, Steinhardt and Budko are placed next to more contemporary ones by Jacob Pins. There are the Palestinian genre scenes of Gutman, Rubin and Kahana. Zaritzky's lyricism and Aroch's poetics set the tone for the post-war world war period. The subsequent parade includes, amongst others, Tuvia Beerl, Arikha, Druks, Shavit, Kupferman, Lifshitz, Alima, Tumarkin, Nikel, Kadishman, Elfrat and Neustein.

One wonders why the University bothered to get involved in such a grandiose project. All the cards seem stacked against it. Firstly, the campus is totally out of the mainstream of metropolitan traffic; even minimal public participation is doubtful. Secondly, the cramped makeshift gallery space in the entrance foyer to the Mexico Building (Fine Arts Faculty) is completely inadequate, with amateur hanging facilities on flimsy partitions. Thirdly, proper lighting facilities are almost non-existent. Finally, the noise and general student deportment creates a disruptive ambience; concentration is just about impossible.

If the University is seriously interested in investing time, money and administrative personnel in establishing an art gallery, it should seek the advice and learn from the experience of a number of its American counterparts, whose galleries have attained

museum-level status because of an insistence on scholarship and professional supervision, in addition to acceptable, well lit space. However, the major problem with the University's current show is that its curator, Professor Moti Omer, has not preserved the academic tradition of scholarship. He has selected prints from the "storeroom," standard fare that has been exhibited on countless occasions. He has neglected to search out the very best or to find the meaningful atypical pieces. There is little insight into the broad subject. The opportunity to trace influences, pivotal works or marked transitional periods has not been seized. More's the pity, for this kind of objective can only be demanded of, and achieved by, a non-commercial institution where the implications surrounding an artist's inclusion or exclusion is not contingent upon sales and favouritism. The University should take stock and look at its objectives with a critical eye before venturing further. (Tel Aviv University, Mexico Bldg. Foyer, Ramat Aviv).

Yael ARTZ's polished bronze and cast-aluminum sculptures are organic propositions that fluctuate between obvious figures and simplified abstract forms derived from human anatomy or muscular gestures.

Her works are compact and "nuclear" oriented in that they grow outwards from a core of animated particles and culminate in external configurations controlled by linear rhythms and flattened planes.

Homage to Shemi

MENACHEM SHEMI (SCHMIDT) (1897-1961) was considered the most important painter Haifa produced under the Mandate. A room has been allotted to his work at the Mishkan Leomanut, Elin Harod; a second, with oils donated by his widow, has now been dedicated at the new Haifa Museum. Although his output has become scattered through Israel, there is no need to revise the opinion formed at various memorial exhibitions, viz. his earlier period is superior, in absolute terms, to his last; the much-praised "Safad" phase, the former is darker, but not overly so, and its level of composition and execution high; it includes "The Artist's Wife with Cat," "Hagafen St. Haifa," "Boulevard in Acre," a lush "Landscape on Mount Carmel," "Portrait of Mrs. Zavin-Hampel," a serious essay, unusual in the superficial portraiture of the time, to penetrate the sitter's character; figures; interiors (etc). During his army service in World War Two, he tended to fall into line more with the impressionism then prevailing and after demobilisation went straight

into the "Safad" phase of bright harmonies, painting on the picture surface, looser composition as if influenced by complaints against the sombre colouration of local art; he saw, via his high tones, a method, not altogether historically valid, of bringing Israeli art nearer to its Mediterranean ambience. It is tragic that Shemi should have died at the age of 64 because the infinite care with which he designed the Palmach monument at Kiryat Anavim (we had a long talk with him on its planning) was obviously opposed, in spirit, to the "Safad" phase. Unfortunately, the path he would have taken cannot be surmised. (Museum of Modern Art, Haifa).

LEA LAVANA show etchings and watercolours on "The Grottoque," "The Mount Carmel," "Portrait of Mrs. Zavin-Hampel," a serious essay, unusual in the superficial portraiture of the time, to penetrate the sitter's character; figures; interiors (etc). During his army service in World War Two, he tended to fall into line more with the impressionism then prevailing and after demobilisation went straight

Monumentality and a feeling of apical displacement by moulded volumes is not a consistent characteristic of Artzi's work, despite her preference for massivity and the solidity of closed forms. Proportions are settled and moderate and no attempt is made to express psychological condition. Smooth surfaces are unhampered by the slightest ornamentation, and the absence of abrupt changes in texture support her desire to maintain the singularity of a major volume. Artzi's sculpture is closely allied to the spirit of Henry Moore and her first Parisian teacher, Etienne Martin.

Artzi was born in Morocco and came to Israel in 1968. For the past three years she has studied in Paris and has participated in a number of important French salons. She returned to Israel in 1976 and lives in Kibbutz Sdot Yam. This is her first one man show. (Binet Gallery, 42 Prug, Tel Aviv). Till end June.

"DRAWING WITH..." is a pleasant, low-keyed, group exhibit in which each artist has included a drawn statement within the context of a larger, more comprehensive picture. The most obvious marriage is found in YUVAL DANIELI's all-white assemblage-cum-combine in which he has sketched painter's supplies (brushes, tubes of pigment etc.) onto a flat board that also functions as the backdrop for a room interior complete with canvas curtains, coat hanger and real window frame. His mixture of illusion, reality and symbolism is coarse and heavy, especially in comparison with AMRAM STOLLER's sensitive monochromatic abstract paintings. Stoller uses variegated white-on-white pigment to cover undercoats of faint pastel tints while delicately balancing a few minimal shapes with a thin, grey pencil line. The drawn line plays an important role in activating ones visual reactions, as it establishes a sense of proportion and scale for the entire picture. MEIR AMIR's combined screened photos and slashing black-and-white strokes lead to an aggressive, if not always sensible, compositional stance. DOV HELLER's singular work is a small embossed print depicting mechanically produced wavy bands that graphically interpret an attached coloured bromide of furrowed fields. AVRAHAM EILAT shows one of his energetic charcoal drawings based on natural growth in consort with a photo-conceptual environmental study related to clearing rough terrain for planting purposes. His field experiment (and results), including hundreds of thorns, earth and stones has been carefully installed in the gallery. The lone drawing, however, stands in isolation, unrelated to the essence of the project. (Kibbutz Painting and Sculpture, 28 Dov Hoz, Tel Aviv).

TIKVA BONFIS has carved, hammered or "popped" foil and brass sheets into stylized reliefs depicting themes of Jewish ceremonial traditions and "Jerusalem of Gold." Thrown together with real objects (candelabra, wine cups, clocks, coins and decorative extrusions), these complicated pictures are more craft than art. They leave nothing to the imagination and even less to one's appreciation of an aesthetic experience. (Lilos Gallery, 92 Pinesker St., Tel Aviv).

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مكتبة النهر

SOMETIMES my desk is cluttered with assorted material which defies compression into any one category. This is such a time.

Few things in my job please me more than discovering a new made-in-Israel product which seems more practical, better looking, and cheaper than imported competitors. Such is Emka's latest electric toaster-griller, the "Grillux New Line."

The high opinion is not merely my own. The product has won this year's "excellent design" prize in the electric and electronics division from the Israel Design Centre, a body supported by the Ministry Industry, Trade and Tourism. The designer is Ron Navaro, and the component parts are made in Israel too.

The Design Centre awards coincided with the Modern Living Fair '78, still in progress in Tel Aviv, and if you get there within the next week, you can see Grillux New Line on display. But you can also find it at most electrical goods shops and departments, together with Emka's earlier and more familiar sandwich-grill models.

A sample of Grillux New Line visited my office one morning, accompanied by the general manager of Emka, Mordechai Kaminski (the company name is an acronym of his initials).

Folded up, the toaster-griller is about the shape of a James Bond attaché case and can stand upright conveniently in a corner of a kitchen surface. There are even special knobs on which to wind up the cord.

Opened up, the wonder griller does just about everything except the laundry. It can toast bread, sandwiches and pizza; grill steaks, bake cakes, make shishlik on skewers, or American-style waffles; and serve as a Shabbat warming platter. It has 21 thermostat settings, from 30 to 280°C. You can even heat water on it.

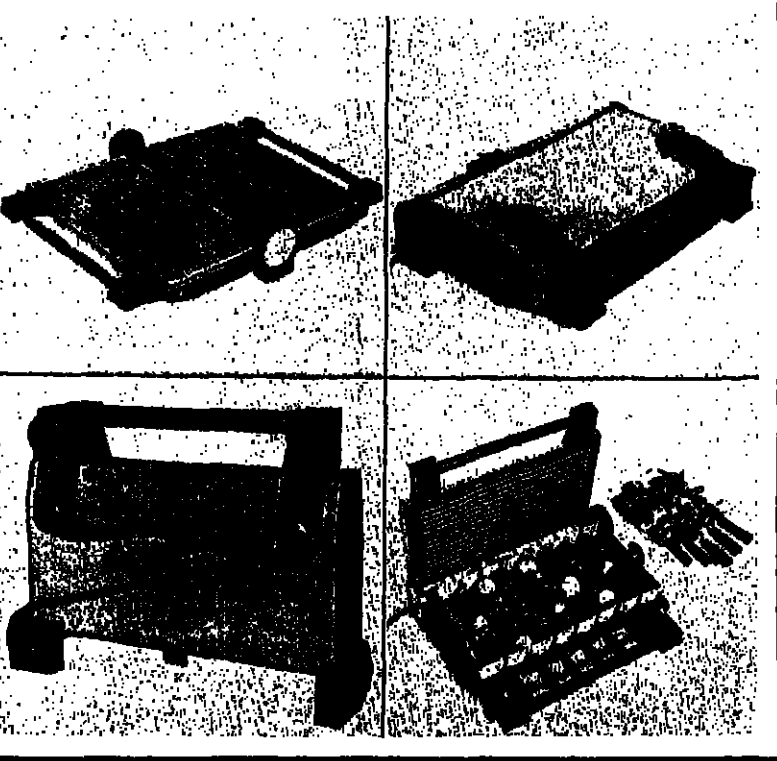
The non-stick, Teflon-coated plates are removable for washing — a big advantage over the earlier Emka sandwich grills. The silver-grey Teflon is the latest word from Du Pont, and Emka claims to be the world's first customer for it. It is said to be stronger and less scratch-prone than the black type.

Israel products that cater to particular local needs deserve special credit. In this case, it is the possibility of buying an extra set of the removable plates, so that the appliances can be used for both meat and dairy cooking. I suggested to Mr. Kaminski that the little receptacles which catch excess fat should also be available in duplicate, since the kosher housewife would wish to wash these separately. He said he would see about this.

The recommended retail price for the Grillux New Line is IL2,550, plus VAT. (Shekem marks it IL2,150 cheaper, even before deducting its 12.5 per cent discount.) Accessories (baking pans and the skewer set) cost about IL220, and an extra set of plates, IL280. The product carries the top-of-the-line (safely emblem) of the Israel Standards Institute. Emka gives a year's guarantee, and will supply services and spare parts even afterwards. New immigrants can purchase the griller for IL2,050. The Grillux would seem to offer a substitute for a cooking stove in a bachelor kitchen, or even for a young couple. It comes in four colours — red, yellow, orange and avocado.

IF THE WONDER griller would make a welcome wedding present, it would be a costly one, un-

A MIXED BAG



MARKETING WITH MARTHA

loss several people clubbed together for it. The selection of an appropriate marriage gift is less of a problem in countries with a custom of registering a "wedding list" at the shop of the couple's choice.

The practice is gaining popularity here. Initiated four years ago by the Danish Plus accessories departments of Danish Interiors furniture, the idea has spread to another enterpriser — "American Style Gifts" at 190 Dizengoff in Tel Aviv. The sign in English reads only "Citizen Rhythm," whose clocks the shop carries. Once a furniture shop, it is today chock-full of kitchen and dining room utensils and gadgets, and a few things for other parts of the home.

The proprietors, Yael and Gad Wolynski, a young immigrant couple from Argentina, recommend that a prospective bride and groom should make up their gift list a month to six weeks before the wedding. The shop will prepare notification cards to accompany wedding invitations, as purchases are made, items are struck off the list. Exchanges are possible after the wedding.

For a wedding gift today, say the Wolynskis, you must count on spending anything from IL100 up in duplicate, since the kosher housewife would wish to wash these separately. He said he would see about this.

At Danish Plus departments, manager Tamara Tollman tells me the scheme works well, though the average number of lists per month is only three or four. A clear advantage at Danish Plus is that the list is automatically transferred to all branches — in Ramat Gan, Jerusalem, Haifa, Kiryat Shmona and soon, at a new spot in Tel Aviv. They are notified when an item has been purchased. The wrapped gifts are transported by the chain to the branch nearest to where the wedding is to take place.

Once a list is drawn up, Mr. Tollman guarantees to hold the chosen items in stock until the wedding date, and even a week or

so after, to facilitate exchanges. Danish Plus has a somewhat wider selection than American Style, because it also offers bedspreads and some sheets and towels. Both used to concentrate almost entirely on imported merchandise. I am happy to see the proportion of local housewares — particularly from Lapid, Na'aman and Solam — growing at both these shops, though the balance of local to foreign is not yet as "blue-white" as I would like.

WITH ALL MY devotion to Israeli products, however, I would like to praise an imported "wonder product" in the do-it-yourself line, which could save professional repair bills and replacement purchases. I recently used it to rescue my mother-in-law's 18-year-old G.M. refrigerator, which worked fine but had an irreparable cracked and sagging plastic shelf on the door and a butter compartment that no longer closed.

"E-Pox-It Ribbon" is not new on the market here, but I wonder whether many people know about it. It is a blue-and-yellow putty-like ribbon which you have to knead until the colour turns green. Then you can use it to fill in cracks and holes, or bind things together — or virtually anything from water pipes to the body or gas tank of your car. My refrigerator job succeeded even though I ignored the direction, "For best results use at room temperature."

It sells for about IL50 in paint stores, do-it-yourself departments, and some super-markets.

A word of caution: E-Pox-It Ribbon looks and feels like plastic modelling clay and is tempting to children. Keep it out of their reach, as it is labelled, "May irritate very sensitive skin," although it is also marked non-toxic.

ing to my child?" Neighbours had recommended that she burn it all night in the baby's room.

I have checked with the product licensing department of the Ministry of Health. Vape Mat does have a valid licence for sale here, as it has been tested by the ministry and deemed safe for general use. At the same time, the director of the testing department told me that he would suggest that parents exercise reasonable restraint, and not leave the gadget burning all night in a child's room, since it does give off a vapour, even if not a harmful one. It would be preferable to use it for a few hours in the early evening and then shut it off — and hope it does the job. Perhaps it won't.

FOR SUNBATHERS who don't want to burn, yet another new local product has come out this year — a milky-type one called "Z Suntan Emulsion." It is made up by Taya Israel under licence from "Z International," and contains a substance called cinoxate, which is claimed to be a strong ultra-violet absorber. It retails for IL38 plus VAT for 160 milligrams.

The emulsion has a licence from the Health Ministry, which means that it contains nothing harmful, but does not necessarily guarantee its effectiveness.

YOU CAN TURN the homeliest-looking cucumbers in the shuk — even those misshapen ugly ducklings going for IL2 per kilo — into sweet 'n' tangy pickle chips to rival the most expensive imported condiments.

These dainties, in fact, are so good that just about everybody claims them as their own — the Pennsylvania Dutch, the Germans, the Poles, the English, the Swedes and more. Truth is, they seem to be at home alongside any cuisine. We call them simply Crispy-Homes-Made-One-Day-New-Economic-Polity-All-Purpose-Everybody-Loves-'em-Pik-L-Chips.

Prepare for making the chips by slicing a kilo-and-a-half of cucumbers into thin circles. Then slice four large onions into thin discs. Place alternating layers of cucumber and onion in a colander, generously salting each layer. Let this sit for at least three hours. Then rinse and drain.

NOW MIX in a large pot one-and-a-half cups of sugar, one-and-a-half cups of white vinegar, one heaping teaspoon of turmeric, six whole cloves, four allspice balls, a few large cinnamon sticks and 30 grams of whole mustard-seed. An optional ingredient for the adventurous is the addition of a few dry chill peppers.

Bring the mixture to a boil, reduce the heat, and stir in the cucumber-onion slices. Simmer for three minutes. Then put the mixture in a large glass jar and set aside to cool. Refrigerate, and your pickles are ready for eating the next day.

Extra quantities, of course, can be put up in tightly sealed glass jars. Otherwise, for daily use, refrigeration will keep your chips fresh and tasty.

These pickles make a handsome addition to just about any thing, from plain cheese to egg salad to hamburgers and frankies. They also make an attractive side dish to a platter of tuna-fish salad.

Getting pickled

CULINARY NOTES

Linda Nesvsky



THE main attraction of Sod is that it is light-weight, with the consistency of finely powdered sugar. It is said to dissolve readily, spread out evenly and not leave lumps in the detergent compartment or the drum of the machine.

Because it is lighter, and you measure detergent by volume not weight, Sod comes out no more expensive in use than the heavier powders which are cheaper per kilo. One kilo of Sod costs IL25.50 plus VAT, and a three-kilo bag is IL75.50, plus VAT (about the price of five kilos of most prestige brands). Shemen says one cupful, which is 75 to 85 grams of Sod, is sufficient for a load, and will cost IL1.57. Since I usually spot-wash garments before machine washing, I can manage with half a cup of detergent per normal load. On my scale, this is only 50 grams of Sod — compared with 80 grams of the heavier detergent powder I happened to have on hand.

The new Sod is recommended also for hand laundry, floor-mopping, sink-scrubbing, and even dish-washing. (It is labelled kosher.) It carries the Standards Institute logo, and has also been approved by the Israel Fibres Institute, Shemen reports.

Shemen's own heavier-weight detergent, "Spray-Mix," will continue on the market, but the company claims that the world trend is toward the lighter laundry powders.

IN THIS AREA, a note about an Italian-imported "electric" moped, which exudes a vapour from a little blue water called "Vape Mat."

It is sold in pharmacies and baby goods shops, and a reader wrote to choose items in stock until the wedding date, and even a week or

The Weekend Dry Bones

POLITICS...POLITICS...POLITICS... AND IT'S ALL SO BORING! JUST THINK OF ALL THE CARTOONISTS WITH FUN JOBS...LIKE THE GUYS WHO DRAW THE COSTUMED AND CAPED FIGHTERS FOR TRUTH AND JUSTICE. LOOK! UP IN THE SKY! ITS....THE...

SUPERHEROES

ENRICHMAN
FIGHTS
INFLATION

YOU FOLKS WILL BE BETTER OFF WITHOUT THESE NASTY SUBSIDIES ON BASIC COMMODITIES. AND NOW IT'S LEGAL TO KEEP DOLLARS!!!

BUT BUT BUT HOW DO WE GET DOLLARS? EXPORT! UP, UP, AND... AHA!

the COMMANDER
FIGHTS
WEIZMAN and ABIE

the COMMANDER
(WHO HAS THE POWER TO ESTABLISH DEEP PERSONAL FRIENDSHIPS WITH WORLD LEADERS AT A SINGLE BOUND) GOT ABIE TO BREAK HIS FAST WITH THE BRILLIANT:

EAT FIRST... THEN WE'LL TALK.

YADLINMAN
FIGHTS
TO STAY AWAKE

WHAT'S HE DOING?! HE HASN'T MOVED A MUSCLE SINCE HE SAT DOWN!

FOOL! THAT'S YADLINMAN THE MASTER OF CHANGE! HE'S CONCENTRATING!

YES... Y-MAN IS IN DEEP MEDITATION. THE INTENSE POWERS OF HIS MIGHTY INTELLECT ARE FOCUSED ON THE PROBLEM. HE'S LIKE A TIGHTLY COILED STEEL BAND... READY TO SPRING INTO ACTION!

GOREU and YOSEF
FIGHT EACH OTHER

THE SILENCE OF THE NIGHT IS BROKEN BY THE SOUNDS OF MAD PEDALLING...

THE RABBI CYCLES

TURN RIGHT! WE GO LEFT!

SAVS WHO!! SAVS ME!!

OH YEAH? YEAH!!

SAVS WHO!!

מכאן לאכול

PAGE

YOU.



Bank Hapoalim

هكذا من الأصيل